

NEW SPECIAL EDITION PHOTOS! SPECIAL GATEFOLD COVER

PEOPLE WHO HAVE NEVER
SEEN STAR WARS:
THE SHOCKING TRUTH!

STAR WARS INSIDER

ISSUE #30
\$3.95-U.S., \$4.95-CAN.

The Insider captures

**BOBA
FETT:**

**EXCLUSIVE INTERVIEW WITH
JEREMY BULLOCH**

AND MUCH, MUCH MORE

AMERICAN GRAFFITI:

The movie that made
Star Wars possible



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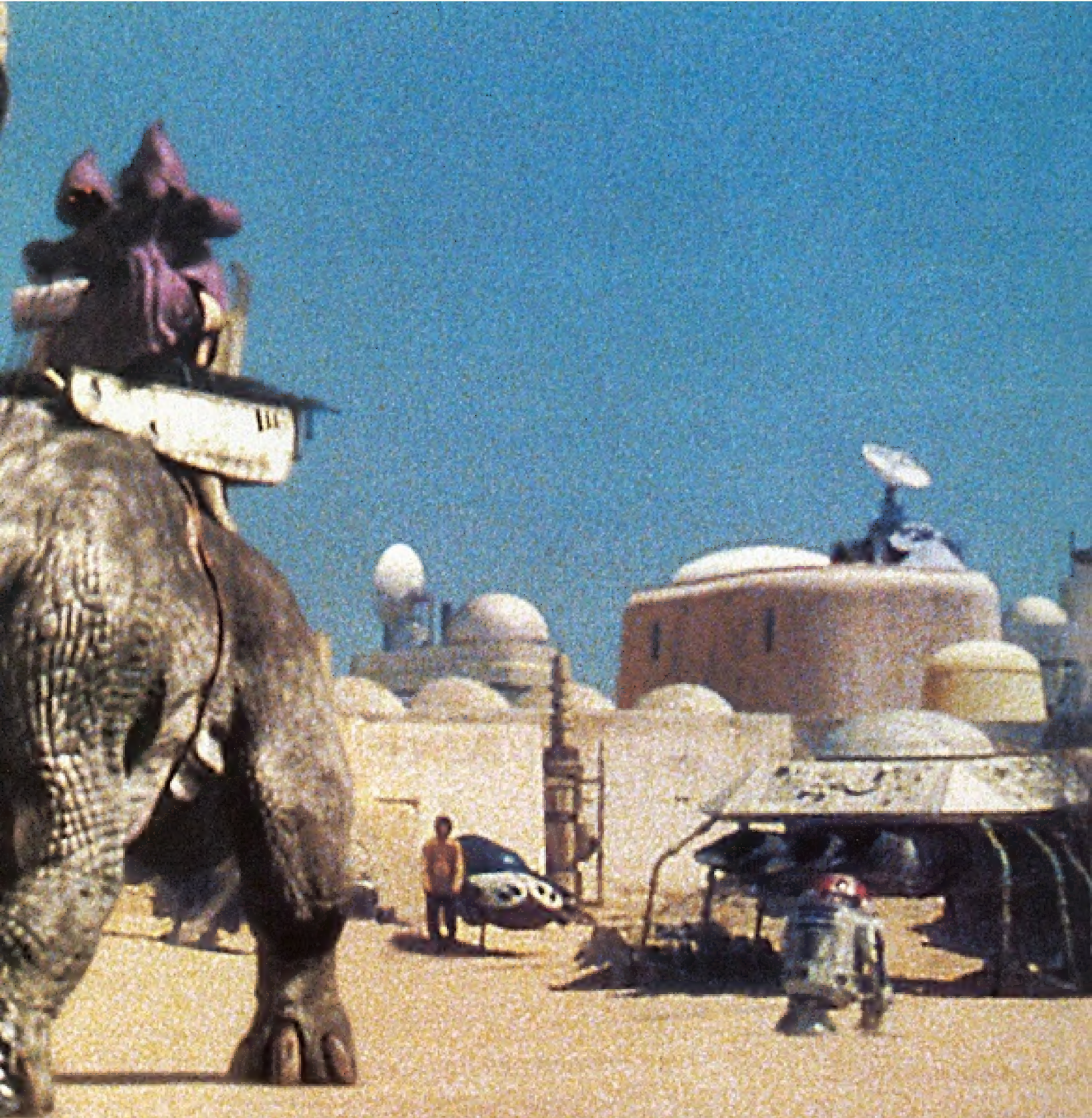
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(cover) Together again...for the first time. Han Solo meets a disappointed Jabba the Hutt in a scene from the *Star Wars Special Edition*, to be released (in North America in early February 1997) (in most countries outside North America around Easter 1997). While Harrison Ford was filmed 20 years ago in a scene that used a temporary human stand-in for the crimelord, Jabba is a recent digital creation of Industrial Light & Magic.

(inside cover) Spaceport speed limit? This swoop bike rider hasn't heard of common courtesy as he is about to cut off and spook a ronto, with disastrous consequences for the two Jawa riders in a scene from the *Star Wars Special Edition*. George Lucas felt that the streets of Mos Eisley weren't bustling enough for a spaceport, so he had the computer magicians at Industrial Light & Magic add this dinosaur-like beast of burden and its passengers. These preliminary shots will look much crisper in the final film version.

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Last issue Brian Daley's Editor was incorrectly identified in James Luceno's piece on page 11. His actual name is Owen Lock. Our apologies to Mr. Lock and Mr. Luceno for the mix-up.

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FROM THE PUBLISHER

WE NEED YOUR HELP!

As we grow closer to 1997 and the 20th anniversary of *Star Wars*, we here at the *Star Wars Insider* are committed to continually bringing you a quality magazine and products that cover the entire Lucasfilm universe. Our membership is closing in on 100,000 *Star Wars* enthusiasts and because of this dramatic growth we're able to offer more than most fan organizations. One area we're spending a great deal of time developing is our exclusive merchandise line. We're talking with fans and asking them, "what kinds of merchandise would you like to collect, what kinds of collectibles haven't been done that you would like to see," and "what would you like to



Publisher Dan Madsen and his special bill collector!

see more of and less of?" The Official *Star Wars* Fan Club is in the unique position to develop our own line of merchandise and you, as members, are in the unique position to have a direct line to tell us what kinds of special collectibles you would like to

own. As fans ourselves we're receptive to your requests and we are definitely listening! Two of the most requested items we've received mail on are the original fan club Han Solo vest and Luke Skywalker Bespin jacket offered well over ten years ago. Because of the many requests, we've had new patterns made, modeled after the original costumes and using better quality material. The result is in this issue's Jawa Trader! Now you can once again purchase these unique replicas from the films and at an affordable price.

You'll also find another of our exclusive collectibles in this issue in the form of a poster by acclaimed Japanese artist Tsuneo Sanda. Sanda's art has graced past issues of the *Star Wars Insider* but this time he has offered us a unique view of Boba Fett's deadly starship, the *Slave I* in a beautiful poster. It's one of the best pieces of art we've ever seen of this popular ship.

We have many more exclusive products which are in the conceptual stage that will definitely find a place in many of your

collections, but we need your input. We want to hear from you with your suggestions for exclusive fan club merchandise. Maybe you have a unique idea that you never thought would reach Lucasfilm. Here's your chance to be heard. If you have some creative suggestions of items you would like to add to your collection you can either fax them to us at 303-341-1401 or send us a letter at our editorial office: 537 Olathe St., Suite A, Aurora, Colorado 80011. Please be sure to write on the outside of the envelope "Attention: Product Suggestions." We'll make sure it gets into the right hands. Send us a note and tell us what you want.

On another note, we think we've got some interesting features for you in this edition of the *Insider*. Our special coverage on everyone's favorite bounty hunter, Boba Fett, should intrigue all of you who like to dabble in the dark side. In addition, our special interview with actor Jeremy Bulloch reveals some of the feelings of the man behind the mask. Over on page 18 you'll read our special retrospective on George Lucas' coming-of-age classic, *American Graffiti*. This popular movie, which was recently named to the National Film Registry by the Library of Congress, dealt with growing up in the late 1950s and early 1960s. In addition, we give you a sneak preview of the upcoming, long-awaited *Return of the Jedi* radio drama which stars a certain *Insider* columnist in the role he made famous. Plus we poke fun at, yes, believe it or not, some of the few people in the United States who are guilty of never seeing the *Star Wars* films after almost 20 years! It's amazing how hard these people were to find. We talked to people who had grown up in remote countries without electricity who had still somehow managed to see *Star Wars*!

From the dark side to the light side, this issue of the *Insider* hopefully has something of interest to all *Star Wars* fans. By the way, I failed to mention above one of the most exciting of the fan club's new exclusive products—you'll be hearing more about it in upcoming issues. But suffice it to say that the *Star Wars Insider* and Kenner Toys are teaming up to bring you something truly collectible to purchase! Stay tuned!

May The Force Be With You!

A stylized signature of Dan Madsen.

Dan Madsen
Publisher





REBEL RUMBLINGS

Letters from Our *Star Wars* Fans

...I have been a supporter of the trilogy since I was six years old. Now I'm 22 and live in Sant Cugat del Valles, a small village close to Barcelona, in a small state called Catalonia, which is part of Spain, which itself belongs to the European Union.

Putting aside the introduction bit, the aim of this letter is to explain some of the events related to *Star Wars* that have happened recently in our country.

Like the United States, Spain has been right in the middle of the electoral campaign facing the new general elections of the parliament. The more interesting part is that a small party (but with parliamentary representation) started its electoral campaign using posters of *The Empire Strikes Back*, which I have attached.

As you can see, the poster has been modified in a way that people can read the following:

- After years of GALactic corruption...
- The EmPIRe Strikes Back.
- Join the resistance.

The explanation of these changes are the following:

As you may know, GAL refers to the biggest corruption scandal that the old government has had. It is an organization of a group against terrorism aided by the army and the police with the target to destroy a terrorist group, called ETA which wants the independence of a part of Spain called Euzkadi (Basque country). The scandal was huge and it caused some ministers to leave the government. This is just one of the many scandals of the government.

Referring to the EmPIRe: PP are the capital letters of the Partido Popular, the party that was expected to win the elections (they in fact did win, but with a smaller majority than expected). This is a Spanish nationalist party, right wing and angry about any nationalist revindication of the small Catalan nationalist. They want Spanish to become the only official language of Spain (in some parts Spanish is not the most-spoken language). Their character is fascist with imperialist tendencies. If you look at the poster you will see on the left arm of the first stormtrooper is a Spanish flag; this is a way to say that if they win they will send their troops to introduce Spanish nationalism and destroy other small communities like the Catalanian or the Euzkadi. Whose face appears on Darth Vader's? This is Jose Maria Aznar, the leader of the Partido Popular, and following the speculations of the political world, the next president of Spain.

But what is Catalonia? Catalonia is one of the communities of Spain. It has a different culture, identity and traditions than the rest of Spain. The language is not Spanish; it is Catalan, spoken by 8 million people and recognized by the U.N. Catalonia has a very big nationalist tradition because our identity has been pursued by

the Spanish fascism for more than 300 years. Catalonia is the most industrialized part of Spain, the most European and the richest one. We may say that Catalonia is the Quebec of Spain.

And finally, who has created these posters? It's ERC (Esquerra Republicana de Catalunya). A Catalan party who wants the independence of Catalonia and who thinks that if the PP will govern it would be disastrous for our culture. Their slogan is "Join the resistance!" Personally, I must admit that in the *Star Wars* trilogy my favorite characters are the Imperial ones, but in this case I'm going to become a Rebel and I will fight with all my forces against Spanish imperialism. May the Force be with us!

Jordi Ragues
Barcelona
Spain

...Let me congratulate you all at the *Insider* for bringing an informative and fun-to-read *Star Wars* magazine. Until I found the *Insider* I felt I was missing out on one of my most favorite things in the world, the *Star Wars* universe.

Now allow me to address that which is greatly concerning me; I am always hearing (in other things as well as *Star Wars*) that someone has to do something totally spectacular, or buy something, or attend conventions, etc. to be a hard-core *Star Wars* fan. Hasn't the world been teaching children for ages that what's on the inside is the stuff that really counts? Now I consider myself a hard-core fan, although I have never traveled to a remote filming location, or spent almost \$500 dollars on a life-sized

Yoda statue. Nor have I ever attended a *Star Wars* convention of any kind, or remodeled a vehicle to look like one of the many space-going vessels used in *Star Wars*.

I have, however, gone for a major portion of my life asking to be called Luke, and gone on adventures to such places as the ice-planet Hoth and the forest moon of Endor with my imaginary friend Wicket W. Warrick. True, I was only a child then, having been born between *ANH* and *ESB*, but it was the magic and mystery of *Star Wars* that caught my attention, and gave me a world that I could escape to whenever I needed. *Star Wars* fueled my imagination and kick-started my creativity, as it has for so many people. So just remember, those of you out there who base levels of intensity on things accomplished, items bought, places visited: a true *Star Wars* fan should, and can be seen just like a true Eagle scout is seen, by what's inside.

Justin "Luke" Morgan
Springfield, IL

...Having first seen *Star Wars* at the impressionable age of four, it has made an indelible mark upon my knowledge and sense of popular culture. I am now in my early twenties and have found myself, once again, mesmerized by the intense creativity of the *Star Wars* Universe. The *Star Wars Insider* is a great means to stay informed about my favorite science fantasy world.

Now, the reason I am corresponding to your magazine is because I was disturbed by a recent letter in the Rebel Rumbblings column. In issue #28 of the *Insider*, Kenneth Michie attempts to validate the presence of the light-hearted, comic, Ewoks in the film, *Return of the Jedi*. In this possibly well-meaning attempt to defend the Ewoks, he departs on an incomprehensible diatribe comparing the fictional situation surrounding the Ewoks, to the multi-dimensional problems which faced the Vietnamese people. Not only does this comparison belittle the realities of the Vietnam Conflict, but his rantings disturbed me as uninformed, ignorant, and most disturbing, racist.

Firstly, Michie makes the claim that, "The Ewoks represent something much more serious than one would expect at first glance. They represent the North Vietnamese..." While it is possible to make this comparison, it is *improbable* that George Lucas attempted to address the problems surrounding the Vietnam Conflict by utilizing *Return of the Jedi* as an allegory for the Vietnam/U.S. war. In fact, Michie's observations regarding the *Return of the Jedi* seem off base and irrelevant to either the situation surrounding the Ewoks, or that of the Vietnamese people.

Though Michie characterizes the success of the North Vietnamese in creating a unified na-



A Spanish political poster using appropriated *Star Wars* imagery.



with Rick McCallum

by Dan Madsen

PREQUEL UPDATE

In our continuing series of updates with Producer Rick McCallum, we go behind-the-scenes to bring you the latest news on the Star Wars prequels and the next Indiana Jones feature film!

Rick, I understand you just got back from shooting two new *Young Indiana Jones* episodes. Can you tell us about these?

Yes, we shot in Venice, Italy and in Morocco. We did one with Corey Carrier and the other with Sean Patrick Flanery. Now we can complete the whole saga from the time Indy was born till the time he gets his dog and on and on. It comes full circle now—we will have 23 films which are all of our episodes combined as two-hour movies.

Do we meet any historical figures in these two new episodes?

Well, we meet the novelist Edith Wharton, and the journalist Lowell Thomas, in the "Tales of Innocence" episode. They are both really great stories.

What are the titles of these episodes?

The episode with Sean is the second part of "Tales of Innocence," and the one with Corey will be the second part of "Curse of the Jackal."

What's the status on the new *Indiana Jones* movie?

Well, we're still working on the script.

Can you predict a time frame that we would see this movie released?

That's really hard to say. Harrison has several films lined up and Steven has his new company, Dreamworks, to deal with, so it would be difficult to do it right away. There has been some press saying it isn't going to happen, but it's not true.

What's happening with the script for the first *Star Wars* prequel?

George is writing all three scripts and will be turning the first one in very soon.

When will the first prequel be released?

Probably 1999.

There has been some reports in the press about the casting process beginning for the role of the Young Princess.

Yes, we've had a casting director, Robin Gurland, out for a year looking at young actors. She's actually out for her third time—she's in Europe right now. She has seen about 1,500 kids. We're just looking at the moment. The people we need are young because we won't be using them for almost two years. You've got to meet them and then go back and see how they're developing and what kind of people they're becoming. We're looking for kids to play the young Anakin Skywalker and the young queen.

Do you have a current shooting schedule?

We are tentatively scheduled to start shooting second and third unit photography in August of next year, and then we will begin principal photography later in the year.

How is everything else moving along?

Gavin Bocquet, our production designer, is back here at the Ranch. He's been traveling all over for the last six or seven weeks scouting locations. We're working on the three major action sequences right now which are really fun. It's going really well.

Are you getting a lot of questions about the prequels when you travel?

Well, the countries we've been going to don't know much about *Star Wars*. In fact, when we were in Morocco, they didn't know much about *Star Wars* or Indiana Jones. They didn't even know who Indiana Jones was. I think the films were made before they really started seeing a lot of movies in Morocco. So most places we've been going to, they didn't have a clue. In the article by David West Reynolds a few issues back in the *Insider*, he said that nobody in Djerba

knew anything about *Star Wars*. Even though they had huge portions of the sets all over their backyards and in the streets, nobody knew what they were for.

Will there be a premiere for *The Special Edition*?

We haven't determined that yet.

It has been reported that you are adding some additional footage to the end of the *Special Edition* for *Return of the Jedi* that shows victory celebrations taking place on Coruscant and Tatooine as well as Endor.

That's the plan right now, but we're still in the planning stages.

So you're adding some additional footage to *Jedi* and more to *A New Hope*. Are you doing anything new for *The Empire Strikes Back*?

We're recompositing a few shots in Cloud City.

I guess *Empire* must be pretty close to what George wanted.

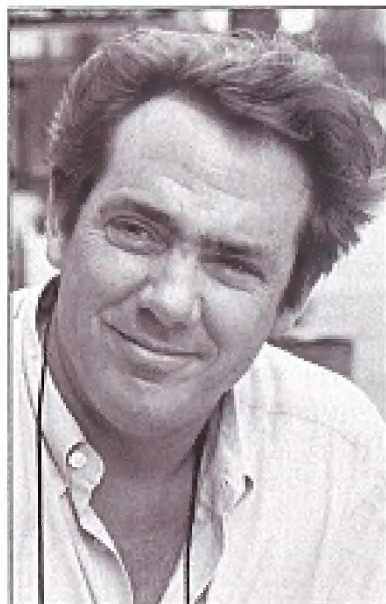
Exactly. It stands up pretty well; all the mattes and everything else.

Approximately how many new shots are being added to *A New Hope*?

There are about 75 new shots. We have the whole Jabba sequence, new shots filmed last year and the rest are various things like X-wing shots. We're taking existing shots and adding probe droids and dewbacks which actually move. We're also adding a ronto in Mos Eisley.

Rick, thanks for taking time out of your busy schedule to talk with us.

It's my pleasure! 🍌



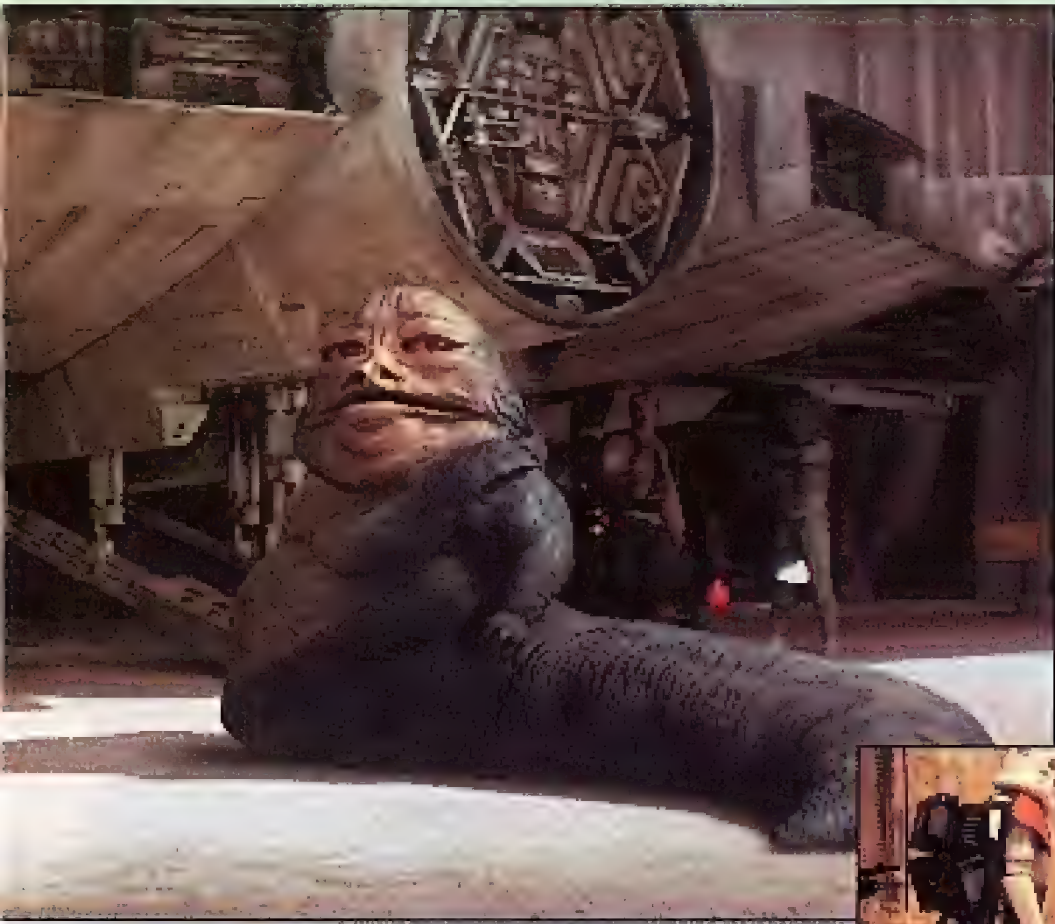
PREQUEL UPDATE

Once again Rick McCallum has graciously allowed the Fan Club exclusive, never-before-seen shots from the upcoming release of the *Star Wars* Special Edition!

(right) Hunting for Han. Jabba the Hutt and his gang have been searching the *Millennium Falcon*'s docking bay on Mos Eisley for Han Solo in this scene from the *Star Wars* Special Edition. That's Han's hand on his blaster (far left). Jabba was painstakingly created in a computer, and then composited into the previously unused footage shot 20 years ago.

(below) Spotting the *Falcon*. A Rebel scout at the secret Alliance base on the fourth moon of Yavin spots the *Millennium Falcon*—thanks to a digital effect added to existing footage in a scene from the *Star Wars* Special Edition. Most of the revised shots on the film were changed to clean up images, remove matte lines and beef up the visual impact of the original animation.





(below) Eyes playing tricks? George Lucas decided to populate the streets of the Mos Eisley spaceport with more creatures, droids and people as part of the 95 new or upgraded shots from the *Star Wars Special Edition*, the first of the trilogy to undergo the process. Here a ronto, a large beast of burden has been added through animated computer graphics by Industrial Light & Magic.



SOMEWHERE IN ENGLAND

Um, hello

During World War II (which, I suppose some of you will think is a sequel to a movie - as in *JAWS IV* - but was, in fact, a real and dreadful event which took place before even I was born) (Really? Ed), everyone had to be conscious of national security. Letters were headed as above - making it exceedingly difficult for the postman in need of a return address. Radio broadcasts were introduced with those words (there was no TV) (Think about that!). Posters warned that *Careless talk costs lives and Walls have ears*. Censorship was everywhere - and I don't mean PG-13. Secret documents, maps and plans were encoded on edible paper, to be rapidly consumed at the threat of imminent discovery. Even signposts were turned around or removed to confuse any invading enemy. Fortunately Britain never was invaded but less fortunately, the signposts seem never to have been returned with any logic. Explains why I frequently get lost and why the streets of my home town are constantly blocked by vacationing invaders staring at upside-down maps wondering where [REDACTED] Palace and the Tower of [REDACTED] have moved to (one can't be too careful, even today (it's Thursday)). In the 1940s defence was vital to the survival of a nation. But some thirty years later, the forces of security had to be mobilised once more in the cause of another warlike endeavour. (At this point, please get in the mood by humming the opening bar of Beethoven's 5th Symphony) (da-da-da dah, in case you've forgotten).

Psst... ..

We have ways of making you read ...



NUMBER FIVE OF THE NEW WONDER COLUMN* IN EACH ISSUE OF

STAR
WARS
INSIDER

FROM
THE MAN INSIDE C-3PO

This NEW WONDER COLUMN is not written on edible paper
YOU HAVE BEEN WARNED



Gosh!

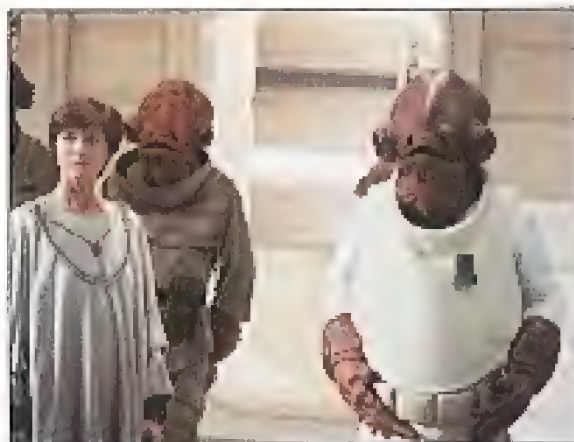
I am reminded about security and stuff because this is the fifth column I have written in my literary career. (Literary? Ed). *Fifth column* is a phrase, as many of you will know, that refers to 'an enemy in one's midst'. I shall devote an entire WC as to its derivation, during an earlier (Spanish) war, at a later date. (Can't wait? Ed) But it spells trouble and danger. It wreaks of spies and espionage, of clandestine meetings on moonless nights. It is the stuff of secrets.

Actually *Star Wars* wasn't a secret at all. We just got on and made it. We didn't exactly invite visitors onto the set but nobody threatened to seal my lips if I spilled the beans. In the evenings, I quickly stopped boring my friends with tales of gold suits and their associated problems. They'd all got proper jobs and were rather unimpressed anyway. So was I. They changed their minds later though. OK, I did too. But that was after the film had hit the screen. THEN security did become an issue. All sorts of skullduggery efforts were put into pirating copies off 'borrowed' prints and a lot of energy was used to stop it. Come the advent of *TESB* and it was **EYES ONLY** all the way. We had a reputation to maintain and people were asking to know how we'd do it. But keeping secrets is hard.

When I got my copy of the script for *TESB* the first thing I spotted was a kind of lottery number stamped across each page. It was in bright red and large enough to make reading slightly difficult. Turned out it was my own personal number that would show up if I

photocopied and distributed pages from the highly confidential document, (not exactly foolproof, I thought). Made me feel very trusted. But it really wasn't personal. Every script had its own number. Some people only got bits of the script they were in. When shooting *ROCJ*, I spent part of the morning sharing a bacon roll with Mon Mothma (actually, we had one each, but you know what I mean) and explaining the facts of life to her, at least as far as the script went. Caroline Blakestone is a highly respected classical actress but, after rehearsals, admitted to me that she hadn't a clue what she was talking about in her speech to such an oddly assorted, partially rubberised audience. Without the full text, where did Ender fit in and what was a *Bathan*? And what terrible accident had happened to Ackbar to make him look like that? Even with a script I could only answer the first part. Anyway I filled her in. It was pretty brave of me. We could both have been shot.

Some people didn't get scripts at all. I think it was Mark who had to hear the main effects of this phenomena. Bad enough to act against an empty blue background but on other occasions, heroically reacting to the most dreadfully shocking news, he was often, in fact, reacting to the words *Monday Tuesday Wednesday, or in longer scenes Monday Tuesday Wednesday Thursday Friday*. This allowed the sound department the appropriate space to dub in the real lines later on, in total security. Poor Mark had to imagine



Something fishy going on here...



STAR WARS INSIDER

what his deadly enemy was saying to him and, not only react with horror, but keep a straight face as well.

Most cast and crew members are entirely trustworthy and certainly not open to bribery but sadly my loyalty was never really tested. It wouldn't have been a problem for me. I'll do anything for money, as you can see. (Are we paying this guy? Ed) My own scripts seemed complete but I soon realised that other people had pick bits that I didn't have. These were **EYES ONLY**. I didn't mind. First, because I had enough to do to learn my own lines without reading other people's. Secondly, because I actually enjoy seeing the movies more if there are some surprises left. And this is what the security is all about. If some well known fantastic cine magazine pours out the beans prior to release, it's rather like knowing what you're getting for Christmas back in July. It's intriguing but it spoils the fun. (This Christmas I hope to get **Play the Organ in One Easy Lesson** and a hand-crafted, incredibly elegant wooden and stainless steel banana tree - hang your fruit there and they become a piece of kitchen sculpture that allows them to ripen without their natural gasses spoiling any other adjacent fruits - Fabulous!). Where was I? Oh yes. We're all inquisitive. Or in some cases, nosy. Nothing gets me more than that well known studio sign **CLOSED SET**. This is the film company's polite way of saying *ruined your own business or, more likely, GET LOST!*



My dressing room

Spotting this very sign at the foot of the stairs as I left my dressing room for lunch, I glanced around and pushed the stage door open. Now there is a skill to trespassing. I shall share it with you. Carry a clipboard. Every important person carries a clipboard. And every important person is looking for someone to whom to be important. (It's no good being important by yourself - nobody knows). So, No.1 Carry clipboard. No.2 Look important. No.3 Look as if your looking for someone. (I once spent a terrific afternoon at Universal studios giving myself a far better tour than

they had in mind, just by following these simple rules). Anyway, back at Elstree... **THE SHINING - CLOSED SET**... the words swung past as I walked importantly in. I didn't have a clipboard but I have very important eyebrows (see pic. above) and they work fairly well as a substitute. But I needn't have worried. There was no-one there.

It was very quiet inside. The inner door sighed to a close and there was a deep silence. Rationally, I knew that I was inside a very big room but every other sense told me I was dwarfed by the deep black night sky and the high clipped hedges of a huge maze. It was peculiarly sinister, especially because the whole scene was draped in silent snow. There was very little light and, as I explored the avenues, I became aware of the sound of my own heartbeat and a feeling of being rather unimportant after all. It was so real. What light there was made the sky go on for ever and created jewels at my feet in the virgin snow. Suddenly I felt nervous. I stopped and looked back. Aaagh! Perfect imprints of my size 8 Nikes shone out of the otherwise perfectly drifted surface. I had ruined it.

I froze lest I further vandalise this work of scenic art. No sound at all. *Don't panic*. You've screwed up before. A brainwave. I retraced my steps, carefully placing my feet back in the desecrating prints and sidled out, past the accusing sign, back into the welcoming daylight. I sat rather quietly through lunch, with my feet tucked out of sight. What, I wondered, would the crew make of trail that suddenly stopped. Who was the culprit and where had he gone?

Did you see the film? The young hero, desperately trying to escape from the deeply deranged Jack Nicholson, rushes into the maze and outwits the maniac by doing **EXACTLY** what I did. Bet they got the idea from me and my phantom footprints. But just in case, don't tell anyone. OK?

Normally it's not too hard to keep security tight on the studio lot. But just in case, A **PRODUCER WHO SHALL BE NAMELESS** instituted a totally fool-proof identity scheme. Everyone connected with the movie was given a white badge with blue letters. They had to be worn at all times. *Even on my gold suit!* I was only trying to be funny but security is big business, so not too many laughs there OK? Without the badge there would be no admittance to the set whatsoever or whomever. The badge said simply **S.W.** I'm not quite sure what it stood for but the crew wore them at all times, as ordered. The naughtier members of the crew wore them upside down. This read **M.S.**, the well known symbol of Marks and Spencer, one of Great Britain's greatest

chain stores, big in ladies underwear - so bit of a laugh there. Then one day **APW5BN** arrived at the studio. *I'm afraid you can't come in, sir.* (Security guards are often very polite, I find, but in a rather threatening way). *But you know I'm the producer. Where's your badge then? I err... I don't have it. You can't come in then, can you - sir.* The scheme was dropped later that day. Big laugh there!

On location it is much harder to guard your secrets. In 1976, though the Tunisian residents of **Mos Eisley** wondered what had hit them, they would never have mentioned it to anyone else for fear of being thought insane. In **TESS** various foreign journals got up to various nefarious activities to discover what a Wookiee and a tauntaun were doing in the Norwegian snow fields. One group even conned the military into helicoptering them onto the set. But it didn't work. They weren't wearing the right badges.

On **ROY** - the ultimate cover! A fake movie production. **BLUE HARVEST - HORROR BEYOND IMAGINATION**.



My lips are sealed.

So there we were, up in the redwood forests of northern California supposedly shooting this unbelievably scary movie and not a **Star Wars** sequel at all. But the locals in Smith River weren't too bothered either way. So it didn't really matter. It would have been nice if the traffic cop had been a little less bothered and a little more forgiving before handing me a speeding ticket in the middle of the night on an empty road in the middle of nowhere. I think I was the high point of his day - night - year. Life! Things are pretty quiet in Smith River. But in Yuma it was going to be very different, as we were soon to learn.

It was Mark who alerted me to the danger. Flying into Yuma was going to be a mob scene. Everyone would be expecting us. Although we were arriving individually we would have great difficulty in getting out of the airport - or rather landing strip - in one piece. The fans would be out in force (small 'f') and screaming. Be prepared! Maybe wear a disguise? Well, I'm used to being in disguise but mob scenes are not my scene. As we landed, I crammed my **Blue Harvest** cap so low over my important eyebrows that I had to be helped off the tiny plane. I kept my head down and raced towards the arrivals hut. I reached it without being mobbed. Gordon Armet, the even-cool film publicist, was swatting flies in the heat. *Welcome to Yuma, old chap* (he's English too). I looked around. We were alone. *Got the car outside. We went outside. Mark's flight's*



due any minute. Shall we wait? We were still alone, I nodded. I reckoned one's company - two could, perhaps, look like a mob.

To celebrate our arrival, GATECEP took us to a restaurant. He is renowned as a publicist but few have thrilled to his private performances as *The Man With The Cast-Iron Stomach*. To my surprise, he avoided the 112 fast food outlets serving Uncle Ben's Deep Fried Southern Burrito Dogs on Yuma's main drag and we sat down to dine in the very classy *Pump House Restaurant*. He gnawed happily for a while. I played with my plectra. I admitted defeat. He finished it for me. I wondered if the word *Stomach* (with its attending hyphen) hadn't fallen off the restaurant's sign outside. GATECEP whisked us back to the heady opulence of the Stardust Motel. Here the crew of *Blue Harvest* were resting (in the bar) before the clandestine tasks of the following day. It would be an early start.

I woke with the rose dawn-light smouldering against the curtains. I drew them back to see a desert sunrise. I love nature as much as anyone, but rarely at that time of night. The soft-pink glow came from a mammoth burger and fries high across the street, gradually outlined in pink and yellow neon. So much for nature. But I was awake and my car slid silently to a stop outside so I was on my way to ██████████. Yuma was neon-lit but deserted. In Yuma it's always night for day. We drove on, out of town. No one followed. Or so we thought.

Suddenly we dived off the main road and followed a track that took us nearer to the desert. Now I saw the real sunrise. The swirling combed sides of the towering sand dunes where a magic texture of light and shadows that quickly changed



An awfully big secret...

as we drove on, alone. I felt like *Lawrence of Arabia* (a sequel here perhaps - *Anthony of Yuma*) - (perhaps not. Ed). It was quite humbling to be at the feet of such great and natural majesty and to be so alone. Truly, this was Nature.

The track curved to the left and there before us on the desert floor was a scene from *Mad Max*. Jabba's barge was the monumental centre-piece. Around it was spread all the support trucks and facilities it takes to shoot a big movie and feed a crew. Enclosing this strange collection was a high steel perimeter fence with warning notices and guards. And the reason we hadn't been followed was that they were already there.

They were parked on the dune opposite our TOP SECRET location. The rising sun glittered off

the telephoto lenses and gothic handlebars of their Nikons and Saabiks. Forget *Mad Max*. Forget *Blue Harvest*. Forget *Return of the Jedi* - we were in BIKER CITY.

It appeared that dunes, deemed attractive enough to be a backdrop for our film, were equally and historically attractive to this motley crew of wheelers who really did look like extras from a Mel Gibson metalfest. And they were fascinated by what we were doing. Every move we made around the set was accompanied by the deranged clicking of a thousand shutters sounding like a hoard of mutant spiders on the attack. In days to come we would meet up at the wire (bath rather bored with our lot in life), us liked caged exhibits in movie zoo, then demanding to know why C-3PO and R2-D2 were appearing in a horror film, ha ha!

But my real brush with fear was on the planet Endor. Security was still tight. Guards made sure that only the right people were in the right place at the right time and control was a lot easier to impose than in Yuma. But at least lunch was always a relaxed affair, not because of the alfalfa sprout and mung casseroles (we were really in California) but because we could be in the sunshine rather than under the furtive shades of the giant trees.

I knew they were shooting some doopty secret pink bits between Harrison and Carrie after lunch. I was certainly NOT required on set, so I had time. The guards were being particularly vigilant and there was tension in the air. I knew when I wasn't wanted (practice). I wandered off and found a soothing glade where the sun shone and I could be alone. The grass was soft and dry and the sunshine warmed. It had already been a long day. I sat against the hulk of a felled redwood. The hum of insects softened any distant sounds. I had a few minutes. My eyes closed. I didn't dream. Something woke me. Gradually



Watching them watching them.



my mind focused. I heard voices. I heard Harrison, then Carrie on the other side of the huge log. I blushed. I couldn't believe it. So this was what pink was about. This was the forbidden knowledge. *Oh. No, it's not like that at all. He's my brother. I was doomed da-da-da dahl!*

When I saw the finished movie, only I knew I was behind the tree. Lucky I hadn't been snoring. Perhaps I should be a spy. But then I couldn't really continue wearing my Mickey Mouse watch, could I. And who would tell me when it's time to say, over and out?



ps Something rather remarkable is happening. Lyone Hale, beautiful Head of Publicity at Lucasfilm has sent me the complete boxed set of Star Wars videos. Most unexpected and very generous. I'm sure no one would ever dream of thinking that Lyone had noticed the number of times a fellow staffer has been mentioned in my WC on account of his largess, and wanted some publicity for herself. She is head of it, after all.

PP Please note that anyone else on Planet Lucas should feel free to bid for their own moment of fame in my WC. I am now keeping a list of names. Haven't heard from George yet.

PPSSSS Over exposure is generally not a good thing so, for his sake, I won't mention Howard Roffman in this WC. He can still send gifts though.

Ppssss Does that count as a mention?

Pppssssst! I got a fax from Lucasfilm the other day - probably begging money for their Christmas card fund. It had a big section at the top, full of warnings about privileged information, unauthorised disclosure and the retribution I'd receive if I wasn't the person (or entity)(?) who was meant to get it in the first place. They didn't exactly say they'd cut off my fax - or anything else - but clearly the heavies would be coming to get me. I was so scared I ate it, before I read the message.

psst! It was probably only from George, begging for a mention.

PSPSPS Went to a party the other night. Had a splendid time. The host, Steve, who is a writer, gave me a copy of his latest effort. Excellent. He must have known I like cook-books. I glanced through it there and then. Couldn't see any recipes. Asked him about it. He looked confused. Next morning I saw it was called Victorian Cock-Ups! Must be my glasses. Too many of 'em!

P Fortunately, keen-eyed Steve (another one), editor for Ballantine, noticed that in my preface - to the book - of the script - of the radio - of the film - of ROJ, I transposed two words when referring to a "passage" from the anthology, Tales from Jabba's "Palace". Could have given quite the wrong impression.

SHOWBIZBUZZ

THE MEDICAL MOVIE OF THE MOMENT

BACTA - THE FUTURE

BOOK YOUR SEAT NOW - IF YOU WANT

JEJEROO

Man - or Typo?

If you would like to write to Anthony Daniels for possible inclusion in THE WONDER COLUMN or for an autograph, please send at least three, minimum-priced International Postage Coupons, available from your 'friendly' neighbourhood post office, to Anthony Daniels c/o The Star Wars Insider, PO Box 111000, Aurora, Colorado 80042 USA. Please do not send USA stamps.

YOU WRITE

Cary Ashby. The Plains VA

Thank you for your rather complimentary letter. You say that, although my *humor is sometimes a bit bizarre*, it's fun to hear 'war stories'. What do you mean *sometimes a bit bizarre*? AD

Kevin Parker Portsmouth VA

I'm thrilled to hear that your Threepio figure has been your favourite plaything for the last 20 years. Sad that now you say, *his limbs go limp from all the hard years of good playing*. I'm having the same problem myself. AD

Alex Holm (obviously no fixed abode)

Does the fact, according to A Guide To The Star Wars Universe, that I was switched on 112 years before the events of A New Hope make me feel old? No, it doesn't. But a lot of other things do (see above). AD

Randy Summers. Burleson TX

I agree that one of the most amazing elements of Star Wars is the sound design. What is my favourite? When, having waited for hours in the desert whilst R2 misbehaved, I eventually gave him a deeply frustrated kick, it didn't actually make a very satisfying noise. And they just wouldn't let me kick him again. But when I heard the *crump* that Ben Burtt added later, I felt much better. AD

Daniel Finn (obviously no fixed abode)(actually I've lost his envelope, too)

Sorry to hear that you were feeling so ill, just before Christmas Day '80. Glad to hear your mother cheered you up with the fabulous Star Wars record album Christmas In the Stars. Amazed to hear it cured you *totally*. It had the opposite effect on some people. Now available on prescription only! AD

Curry Powell. Park City KY

So. You don't see how I kept my sanity in the hot desert scenes like on Tatooine. Well maybe, I didn't! AAAARRRRGGGII.

next issue

Consumer Concerns No 7

CLOUD CITY

—OR POLLUTIONVILLE?

+PLUS+

GLOBAL GARDENING #83

TAKING THE

WILSON

OUT OF SOIL ANALYSIS

WARNING:



Return of the Radio Drama

by Kevin Burke

A few blocks away from a massive Southern California mall, Luke Skywalker is agonizing over the decision to commit patricide. The Emperor is standing next to Luke wearing a maroon sweater and Darth Vader lounges in a darkened booth behind a glass partition. As Luke parries the air with his non-existent lightsaber, the Emperor moves in closer to a microphone for emphasis. For someone who had grown up with *Star Wars*, this scene is surreal and confusing at best. That's when director John Madden's voice comes in reassuringly over the intercom. He wants to record another take, "start from 'Take your father's place at my side...'" he says. That's when it becomes clear. This ain't conceptual art, this is a recording session for one of the most exciting radio dramas since the days when radio was king.

"Is this the dark side or the west side?" the Emperor (Paul Hecht) quips at the location of the Beverly Hills recording studio where *Return of the Jedi* is being taped. The lighting is dimmed to a birthday candle glow and soothingly dark wood paneling lines the walls. It's the kind of environment where you'd expect to find ferns hanging from macramé hammocks and guys wearing vests strolling down the halls as their flared pants drag along the shag carpet. The place seems specifically designed to make the occasional classic rocker feel groovy, even though his hangover is smoldering like a cigarette burning into a flammable polyester housecoat. The studio is vaguely reminiscent of the same era that produced the *Star Wars* series itself, making it feel just like home. Today they are recording the final showdown between the Emperor, Luke and Vader. An overstuffed couch in the engineer's booth serves as a perfect vantage point for unobtrusive observation during this extremely dramatic scene.

The *Return of the Jedi Radio Drama* has

been a long time in the making. *Star Wars* was first broadcast over National Public Radio in 1981 and then *Empire* in 1983. NPR enjoyed a tremendous response to the series, gaining both critical and popular attention with a reported 750,000 listeners per episode at a staggering 40% increase over their normal audi-

the effort too great, and so *Jedi* was shelved for a later time.

It wasn't until 1993 when the original *Star Wars* and *Empire* radio dramas were released on CD and cassette that a radio play version of *Jedi* was possible. The renewed commercial prosperity of the *Star Wars* radio series and the tenacious insistence of its original producer Mel Sahr, made *Jedi* a reality some 15 years after the first broadcast. Once again the radio play is saved from permanent antiquity and with a new succession of films due to begin in 1999, a safe future for the lost form seems a reality.

But then there was Brian Daley. Just as *Jedi* was being completed in February, Brian Daley died of cancer. Daley had adapted and written all three of the radio dramas, and, along with Madden and Sahr, was an integral force that held them together. One writer, one voice. Were it not for Daley, Anthony Daniels might never have provided the vocal articulation of C-3PO. Shortly before Daley's death during the recording session for *Jedi*, Daniels spoke in earnest about his friend and colleague. "Brian knows Threepio's voice as well as anyone," Daniels says with true admiration. Daniels, who has a reputation for a superlative level of meticulousness, and a severely discerning nature when it comes to the character of his gold-plated alter-ego, gives a stamp of approval only when he really means it. And so Daley's passing will be felt in Threepio, the *Star Wars* radio series and in the dubious future of the radio play itself.

More recently, Daniels expanded on the role of Daley saying, "He was the only person who could create Threepio outside the movies." Daniels tells of the letters he gets that voice disappointment over the portrayal of characters in the various *Star Wars* novelizations, a complaint that he has not heard about the radio dramas. Daniels is the first to admit that he is difficult to work with when Threepio is involved. "I often will cross out



Anthony Daniels (above) and John Lithgow (below) step up to the microphones.



ence. This popularity may have been something of a resurrection for the then-dying Radio Play. Television had long since eclipsed radio as the dominating form of broadcast entertainment and although many radio formats have survived, the radio play is not among them. Through the popularity of *Star Wars*, the radio play had a new life with a new mainstream patronage, but it was short lived. As much as the NPR series was successful, the production costs were still too high,





Howard Roffman, Anthony Daniels, and Tom Vengeli in the recording studio.



Brock Peters once again voices Darth Vader


lives that don't work," he says. That kind of dynamic can be frustrating to any writer, but Daley and Daniels shared an almost instant kinship, and as the voice of Threepio puts it, "For a physically big man, he had the smallest ego I'd ever come across." Surely a gentle ego is a rare quality whatever the size of the person to whom it belongs.

If Daley had to complete a final project, *Jedi* was a great one. Not only does it bring closure in completing the third part of the trilogy, but it has an amazing cast of actors including (but not limited to) the likes of John Lithgow, Ed Asner and Ed Begley, Jr. Lithgow reprises his role as Yoda, in his second appearance on the radio series. For Lithgow, this is another in a long procession of science fiction roles. From the psychopathic would-be ruler of the universe, John Warlin, in *Buckaroo Bonzai: Across the Eighth Dimension* to his more recent alien-out-of-water television show, *Third Rock from the Sun*, Lithgow has consistently chosen (or been chosen for) quality sci-fi acting jobs. Ed Asner's previous part as a cantankerous Mr. Grant on *The Mary Tyler Moore Show* may have prepared him for his role in *Jedi* as the sublimely fleshy and temperamental Jabba the Hutt. Ed Begley slips rather nicely into the slightly cooler, yet no less deadly identity of the heretofore silent Boba Fett. Expansions to old personalities and new character additions include Bib Fortuna, General Modine and Anakin Skywalker. Brock Peters and Perry King repeat their roles as Darth Vader and Han Solo respectively with Ann Sachs as princess Leia. As in the first two parts of the trilogy, the soundtrack includes a fully dramatized score rife with the music and sound effects from the original movies.

Of course, that leaves Luke. Joshua Fardon was just a kid in 1977 and like most other kids, *Star Wars* was just about the most bitchin' thing to ever happen. Luke was a god-sized icon that year and now in 1996 Fardon

finds himself in the role he once worshipped. "My brother-in-law is totally obsessive about *Star Wars*, but I haven't told him that I'm playing Luke yet. I'm sure he'll be surprised," Fardon grins as he says this, still sweaty from his rather physical style of recording. For several takes in a row, Fardon nearly busts a hip flapping to the ground as if radios came with pictures. "It helps me to act out the script, to visualize the words even if that means falling to the ground as hard as I can." This makes sense since the actors play their roles not only without the benefit of props and set but also without sounds which are all added in post-production. And just as kids mouthed their own sound effects for their *Millennium Falcon* toys, Fardon found that "it was difficult to resist making my own lightsaber noise." Madden looks on from his director's chair with a concerned expression making sure Fardon hadn't injured himself, then nodding in approval at Fardon's dedication. As a newcomer, Fardon would clearly be eager for any role, but getting Luke was beyond his expectations. "It feels really cool

to be playing such an important character in the lives of people my age," he says and chuckles knowingly when I tell him that I was so captivated with Luke in second grade that I told my class Mark Hamill was actually my older brother.

Jedi is slated to be on sale in October of this year and will premiere on NPR shortly thereafter. As a tribute to Brian Daley, Daniels himself has written the preface to *Jedi's* companion book. Daniels, who said, quite genuinely, that it was a tremendous privilege for him to have been asked to write the preface, would say no more about what he had written except that "it allowed me to talk about Brian and his work in a very public way." "He had a great sense of timing," Daniels went on to say in a voice laden with ironic sadness, "he died the very day after we had finished." All timing aside, Daley's work, and life, ended with what might turn out to be the very best audio production anyone will hear this year and certainly a fitting epitaph for a decade and a half of work on the *Star Wars* radio series. 



Perry King, Ann Sachs, Tom Madden, Anthony Daniels, and Joshua Fardon rehearse.



On August 1, 1996,
the door to the Lucasfilm Archives
will be opened...



and *Star Wars* collecting
will never be the same.

Prepare yourself.



AUTHENTIC REPLICAS

Dave Prowse Goes Back Under the Mask

Last summer in London, David Prowse donned Vader's helmet for a special shooting of footage for a new Hasbro European *Star Wars* board game called *Star Wars: The Interactive Video Board Game*. Hasbro spared no expense to bring back the original *Star Wars* magic for the shoot. "They wanted it to be as authentic and as close to the film as could be," says ILM's Nelson Hall, who served as costume supervisor and Lucasfilm liaison on the shoot. Hasbro utilized all original costumes and props, hired the original set-makers, Dick George Productions, to create the scene, and even coaxed original *Star Wars* cinematographer Gil Taylor, now in his 80s, out of retirement to shoot the

footage. They even procured James Earl Jones to do Vader's voice.

In the game each player leads an assault on the Death Star. Game pieces are moved around the board as players get closer and closer to the Death Star's reactor shaft in hopes of disabling it. While the game is being played, an hour-long videotape plays a shot of the Death Star approaching a Rebel planet. At completely inopportune moments the exclusive new footage of Vader suddenly interrupts the gameplay with severe repercussions for the players.

Currently the American release of the game is planned for the fourth quarter of '96 as a Toys 'R Us exclusive.

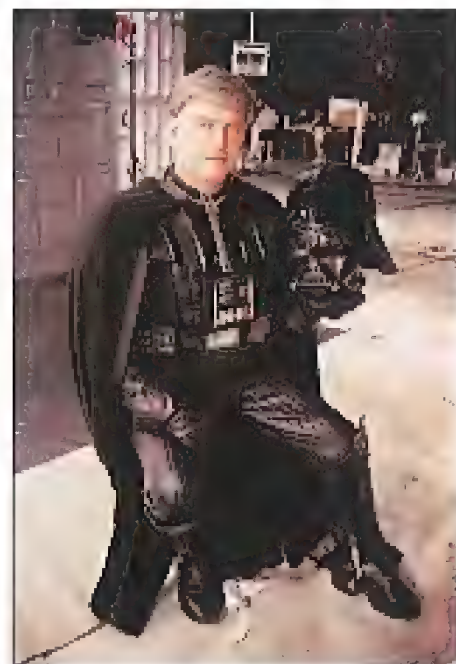
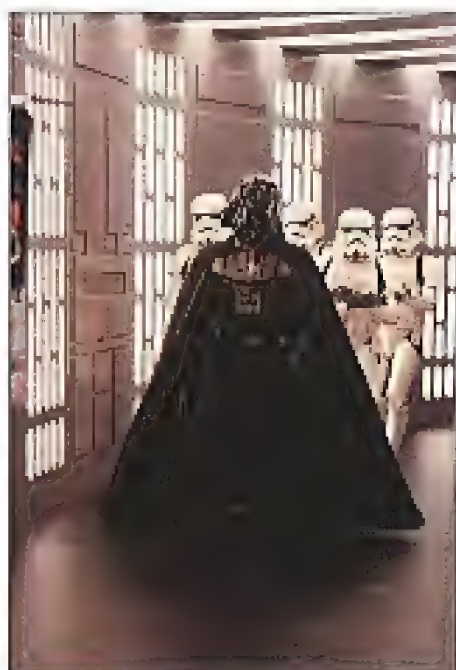


Photo by: Nelson Hall



New Dave Dorman *Star Wars* Book

FPG will release *Star Wars: The Art of Dave Dorman* in September. This lavishly illustrated 128-page book will have 48 full-color, full-page plates of Dorman's renowned *Star Wars* art. There will be over a dozen pieces that have never been published before, including new paintings of Boba Fett, and never-before-seen early work. The book will retail for \$24.95 and will also be available in a signed and numbered hard-cover edition.

Lucas Forms New Company

George Lucas recently announced the creation of a new company, Lucas Learning Ltd., which will focus on creating educational software for both school and personal computer users. The venture will be led by multimedia executive Susan Schilling, who left Minneapolis-based MECC where she developed computer games like *Oregon Trail II*. Schilling says the company plans to release titles targeted at kids 6-15 and will be concentrated in the mathematics and language arts areas. Lucasfilm president Gordon Radley told the *San Francisco Examiner* that some of the products developed for Lucas Learning will be based on characters from the next *Star Wars* films.

Lucasfilm Addresses *Star Wars* Web Sites

Many fans have been wondering what the official Lucasfilm position on *Star Wars* World Wide Web sites is. On April 25th Lucasfilm issued the following statement:

There has been quite a bit of confusion on the Internet regarding Lucasfilm Ltd.'s position on Jason Ruspini's web page. Please allow Lucasfilm Ltd. to clarify. First and foremost, we are not shutting down Jason's website. We are sorry for any confusion that may have emerged from any miscommunication on our part.

Lucasfilm appreciates *Star Wars* fans support and we want you to be able to communicate with one another. Your energy and enthusiasm makes you an important part of our *Star Wars* family. As you can un-

derstand, it is important, as well, for Lucasfilm to protect the *Star Wars* copyrights and trademarks. Since the Internet is growing so fast, we are in the process of developing guidelines for how we can enhance the ability of *Star Wars* fans to communicate with each other without infringing on *Star Wars* copyrights and trademarks and we hope to make these guidelines available in the near future.

As we prepare for the *Star Wars* Trilogy Special Edition which will be coming to theaters next year and as we begin pre-production on the upcoming prequels, we are now entering an exciting new *Star Wars* era. Many thanks for your continuing support and interest.

Special Effects IMAX Movie Opens

Fans eagerly awaiting the upcoming Ben Burtt IMAX film, *Special Effects: Anything Can Happen*, will be awed by the larger-than-life format, as well as the incredible story of just how movie magic gets to the screen. What fans don't know is that the documentary featuring the work behind the *Star Wars* Special Edition, proved to be one of the most difficult films ever shot in the IMAX process.

The film featuring scenes from the *Star Wars* Special Edition, the first new *Star Wars* scenes in over 13 years, was initiated almost three years ago by Suzanne Simpson of WGBH/Nova Large Format Films, to coincide with the centennial of the motion picture. Burtt, sound supervisor on the original *Star Wars* trilogy was asked to direct. No stranger to the IMAX process, Burtt has directed such IMAX films as *Destiny in Space* and *Blue Planet*, as well as working on many other films with *Special Effects* co-producer Laurel Ladevich.

The feature proved difficult to make for technical and logistical reasons. The *Special Effects* crew was allowed access to the sets of the four films featured in the documentary, but the unpredictability of any effect shooting schedule made any kind of organization difficult. Nova Large Format Films is based in Boston, meaning the crew had to be constantly on call to fly to Los Angeles where the movies were filmed.

There were technical difficulties as well. IMAX uses film that is ten times the surface area of standard 35mm film, providing a sharper resolution at a larger size than conventional film, but not without difficul-



Two fantastic frames from the new IMAX film



ties. The IMAX camera is extremely heavy and noisy. The camera's bulk makes many standard shots impossible, and the film is so large that only a few minutes can be loaded at one time.

The crew had help in high places, however. George Lucas, the man behind *Star Wars*, and founder of Industrial Light & Magic, one of the featured effects studios, allowed the *Special Effects* crew full access to the work behind the *Star Wars Special Edition*, as well as the shooting of a new scene for the feature outside Yuma, Arizona.

ILM composed new shots especially for *Special Effects*, marrying the original ship models taken out of storage in the Lucasfilm archives with modern digital effects. Based on scenes from the original feature, the shots use many of the modern techniques not available to Lucas when *Star Wars* was filmed in 1976. The new shots include the now-famous opening sequence in which an Imperial Star Destroyer attacks a Rebel Blockade Runner, as well as a shot of the *Millennium Falcon* jumping to hyperspace. Accompanied by new music from composer Christopher Stone, the documentary will also feature John Williams' now-familiar score for the *Star Wars* trilogy. The film opens in six museums and science centers featuring IMAX screens on July 4, eventually going into a wider release throughout the fall of 1996 and into 1997.

PepsiCo and *Star Wars* Unite for Largest Promotional Alliance in Entertainment History

PepsiCo and Lucasfilm Ltd. announced on May 16th a multi-year global agreement that links existing and future films in the phenomenally successful *Star Wars* series with PepsiCo's beverage, snack food and restaurant brands worldwide.

The unprecedented promotional tie-in kicks off in February, 1997, with the much-anticipated launch of the *Star Wars Trilogy Special Edition*. The promotion will also include the release of the first of the new *Star Wars* prequel films, which is currently in pre-production and is set to begin principal photography next year. It also marks the first time that Pepsi-Cola's beverage brands, Frito-Lay's snack food brands and the company's KFC, Pizza Hut and Taco Bell restaurant chains have all united behind one global marketing effort.

"Lucasfilm has and will continue to change the way movies are made, and this partnership will forever change the way movies are marketed," said Roger A. Enrico, CEO of PepsiCo, Inc., during the unveiling of the alliance to PepsiCo's marketing executives at a worldwide meeting in Laguna Niguel, California. Gordon Radley, President of Lucasfilm Ltd. states, "The power of the PepsiCo brands and the award-winning wit and creativity of their marketing make PepsiCo the perfect promotional partner for *Star Wars*. There is no other company in the world that could deliver a campaign of this magnitude."

No Official *Star Wars* Convention This Year

Contrary to persistent rumors, there will be no Official *Star Wars* Convention this year. Lucasfilm's Steve Sansweet, responding to an audience question at a recent convention appearance had this to say on the subject: "There is no contract to do an Official *Star Wars* Convention this year. There may be a 20th Anniversary convention in 1997, but currently there is no contract, so no details are available." Sansweet will continue his convention appearances throughout this year and into 1997.

Star Wars Seen and Heard

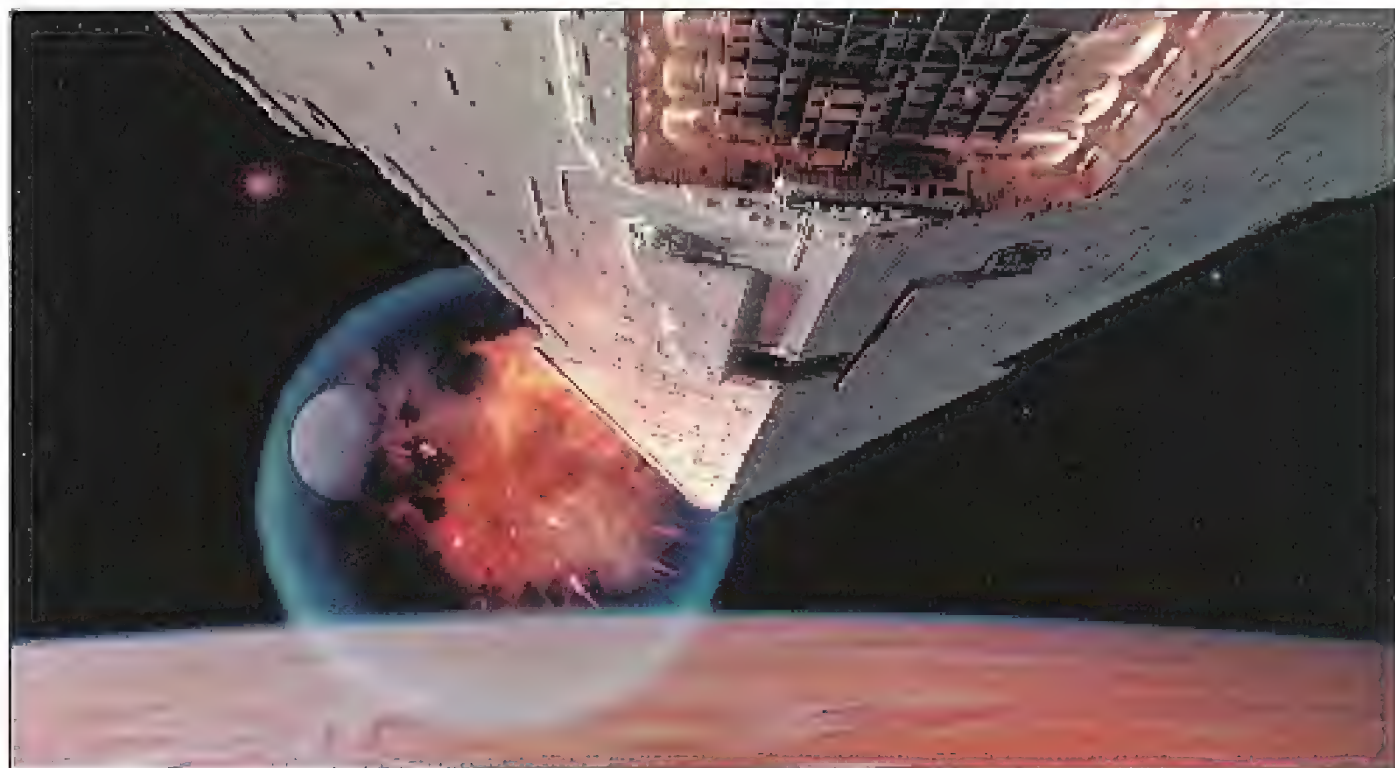
"This is the Yoda of my toolbox."

—Tim Allen describing his old and venerable torque wrench on a recent episode of ABC's *Home Improvement*

"That's no moon, that's a space station."

—A storm chaser describing an especially large tornado in the hit film *Twister*

—At games 3 and 4 of the NBA Western Conference Semi-Finals the Houston Rockets blasted John Williams' main theme from *Star Wars* over the PA at crucial moments in the games. It didn't help the Rockets. They lost four games straight to be eliminated by the Seattle Sonics. 🍌



American Graffiti

GEORGE LUCAS' FIRST BLOCKBUSTER

by Kevin Fitzpatrick

W

ithout *American Graffiti* there would be no *Star Wars*. In fact, in the early 1970s, director George Lucas' career hinged on the success of the modest film. If it had failed, Lucas may have stayed in the fringes of the film industry. Without *Graffiti* and its incredible, enormous success, film history would be radically different. No Luke Skywalker or Indiana Jones. Scratch Lucasfilm, Industrial Light & Magic,

Skywalker Ranch and THX Sound.

The film not only launched Lucas' career and empire, but it also changed concepts, ideas and theories about the structure of popular film: the use of cross cuts and non-linear storytelling; the retro-pop music-saturated soundtrack; casting non-stars in every lead role. The effects that *American Graffiti* had on moviegoers and the movie industry itself are still being felt 23 years after its release. *American Graffiti* holds a place in the hearts of three generations of movie lovers—a place so esteemed that the American government chose to recognize the film last December. The Librarian of Congress included it with 25 U.S. films for the National Film Registry, an archive that will preserve it for posterity (*Star Wars* was included a few years ago).





To fully appreciate the impact of an innocent, low-budget, coming-of-age picture, one needs to look back at how it was made: the themes, many "firsts" and the way it helped shape moviemaking. Filmgoers can trace a straight line from *American Graffiti* in the '70s, *Sixteen Candles* in the '80s, to *Clerks* and *Dazed and Confused* in the '90s. Lucas broke the rules with his paean to cruising, friendship and changing times. In 1973 he gave Americans a cinematic antidote to the violent, bleak, (but now classic) films of the early '70's like *The Exorcist*, *Mean Streets*, and *Dirty Harry*. *Graffiti* was different than all the rest, and audiences loved it.

"This one showed Lucas' genius and how well he knew his audience," says John O'Mahony of the *New York Post*. "He did it first with *American Graffiti*. He has



done it almost every time since. Like Spielberg, he knows what people want—and that is to wind them up with a good yarn, good characters and most of all, good fun."

CREATING AN INSTANT CLASSIC

When *American Graffiti* was made, George Lucas was flat broke. His first full-length feature *THX 1138* (1971) had not been a box office success. To make matters worse, Warner Bros. had taken the film away from him and made cuts to it against his wishes. He still wanted to make his "space opera"—but knew that he needed a commercial success first. His initial idea for *American Graffiti* was rejected by all the major studios. They were turned off by the idea of non-stop music and the thin storyline. Studio executives balked at the thought of licensing the rights to so many

Continued on pg 45.



Mel's Drive-In provided inspiration for *Happy Days*.



WHERE ARE THEY NOW?

The cast of *American Graffiti* is studded with young faces destined for great fame. The casting was done so well, and so deep, that even the supporting actors were standouts. Many agreed to make the 1979 sequel, even though it suffered from a poor script and weak direction. But almost everyone in *American Graffiti* is still working more than 20 years later, and pop up on magazine covers frequently in 1996 just as they did in the early 1970s. Here is where some of their careers went after spending 29 nights making a George Lucas movie.



Paul Le Matt



Charles Martin Smith

He appeared in a handful of popular films, including *Never Cry Wolf*, *Starman* ('84), *The Untouchables* ('87) and *Deep Cover* ('92). Smith was also in the A.G. sequel in 1979.

Ron Howard (Steve Bolander) — Is one of the most successful directors of his generation. He is also a screenwriter and producer. He appeared in the A.G. sequel as a favor to George Lucas, but has

Paul Le Matt (John Miller) — Landed a noteworthy role, as the lead in the Jonathan Demme film *Melvin and Howard* ('80). Other roles include *Citizen's Band* ('77), *More American Graffiti* ('79), *Strange Invaders* ('83), *The Hamlet Hilton* ('87), *Puppet Master* ('89), and *Deuce Coupe* ('92).

Charles Martin Smith (Terry Fields) — Recently became a director, helming the straight-to-video *Boris & Natasha* ('92) and *Fifty/Fifty* ('93). Smith also directed *Trick or Treat* ('86) with Gene Simmons and Ozzie Osbourne. He



Cindy Williams

been a director since. Some of his credits include *Night Shift* ('82), *Splash!* ('84), *Cocoon* ('85), *Willow* ('88), *Paranthood* ('88, also story), *Darkdraft* ('91), *Far and Away* ('92), *Apollo 13* ('95, nominated for an Academy Award). He is currently filming *Ransom* in New York with Mel Gibson and Rene Russo.

Richard Dreyfuss (Curt Henderson) — Although he had one line in *The Graduate* ('67), *Graffiti* made him a star. He won an Academy Award in 1977 for *The Goodbye Girl*, and was nominated in 1996 for *Mr. Holland's Opus*. Other standouts include *Jaws* ('75), *Close Encounters of the Third Kind* ('77), *Down and Out in Beverly Hills* ('85), *Stand By Me* ('86), *Rosencrantz and Guildenstern are Dead* ('90), and *What About Bob?* ('91). He is currently in production for *Night Falls On Manhattan*, in which he co-stars with Andy Garcia, under the direction of Sidney Lumet. He directed *Our Love Is Here To Stay*, a 30-minute film starring Anne Archer and Carrie Fisher for Showtime.



Ron Howard



Richard Dreyfuss

Cindy Williams (Laurie Henderson) — Pop culture icon as one-half of the hit '70s TV series *Laverne and Shirley* (1976-82). She also made *The Conversation* for Francis Ford Coppola in '74; *More American Graffiti* in '79 and *Rude Awakening* in '89. She returned to TV with *Normal Life* ('90) and *Getting By* ('93).

TOP 6 SIMILARITIES BETWEEN *AMERICAN GRAFFITI* AND THE *STAR WARS* TRILOGY

1. Curt/Luke. Both want to leave their homes and explore. Both have a teacher who imparts sagely advice (Mr. Wolfe/Yoda) and a bearded mentor who guides them with a disembodied voice (Wolfman Jack/Obi-Wan Kenobi). Both have sisters and four-letter names that include the letter 'U'.

2. Bob Falfa/Boba Fett. Both are lovable rogues who pilot hot vehicles, and move the story along with just a few minutes of screen time. The spelling of their names has an eerie similarity.

3. Harrison Ford's sideburns. Apparently they are the same hip fashion statement a long time ago in a galaxy far away as they were in California circa 1963.

4. 1932 deuce coup/landspeeder. On-screen manifestations of

George Lucas' love of auto racing. Both slick machines driven by teenagers. Deuce coup is probably faster.

5. Flash Cadillac & the Continental Kids/Pirgrin D'an & the Modal Nodes (The Cantina Band). Both hip bands with the "now" sound. Both failed to inspire action figures. Both handsome heartthrobs. (Who is "hunkier"? It's a toss-up.)

6. *THX 1138*, was Lucas' first feature film. It is also the license plate of Bob Falfa's car (THX 138), and the name of a detention block on the Death Star. Also the serial numbers on the aircraft in the beginning of *Raiders of the Lost Ark*. Might have also appeared in *Willow* too, if that movie had been set in a land where they used the English alphabet. ☺

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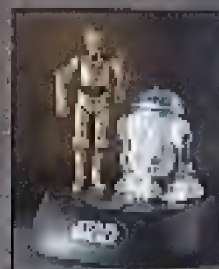
LB3

Price: \$28.00

NEW



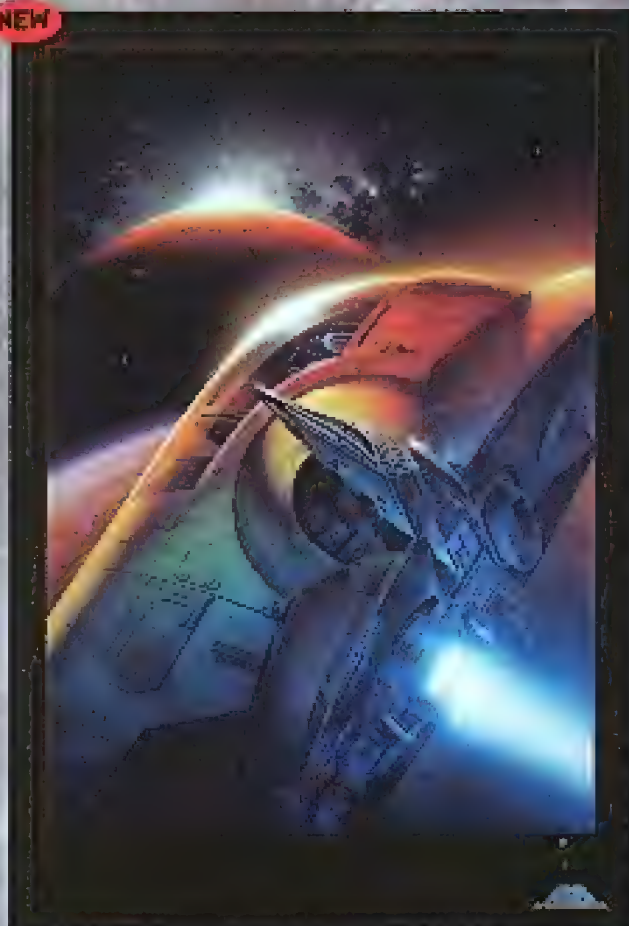
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LB3

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LTC27



LTC26



LTC25



LTC21



LTC22

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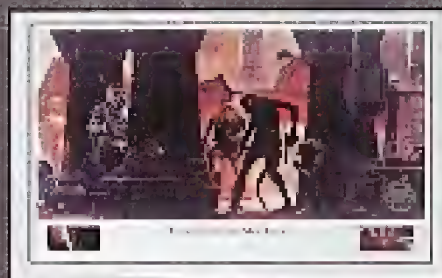
LTC11

MILLENNIUM FALCON

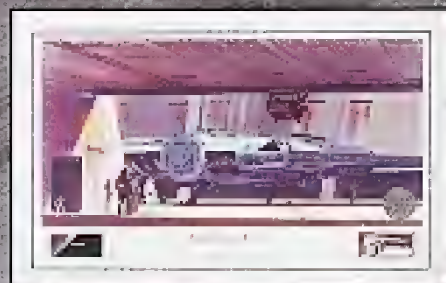
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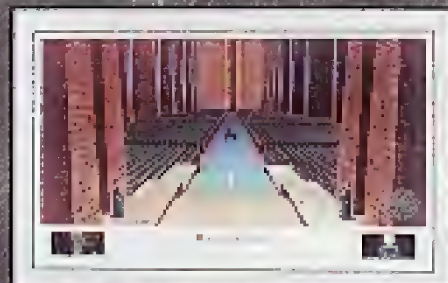
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LTC11



LTC13



LMP2



LMP3



LMP1



LMP4

STAR WARS MOUSEPADS

LMP1

LMP2

LMP3

LMP4

LMP5

ASTEROID BATTLE

DARTH VADER

LEIA AND LUKE

YODA

REBEL ASSAULT

SIZE: 8 1/2" x 11"

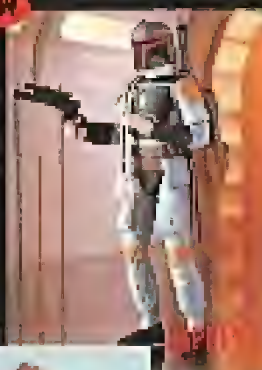
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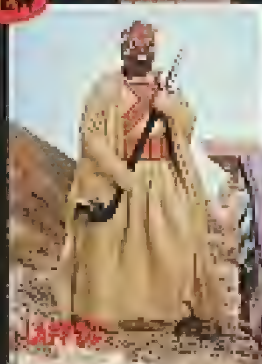
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LAPP15	STORMTROOPER
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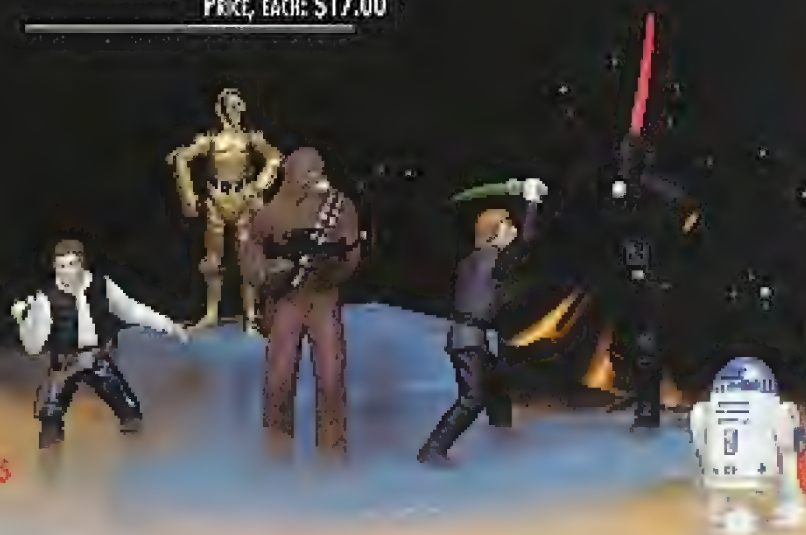
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LAPP3	CHEWBACCA AND C-3PO
LAPP4	HAN SOLO IN STORMTROOPER OUTFIT
LAPP19	BOBA FETT
LAPP20	TUSKEN RAIDER
LAPP21	LEIA IN ENDOR GEAR

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LAPP5



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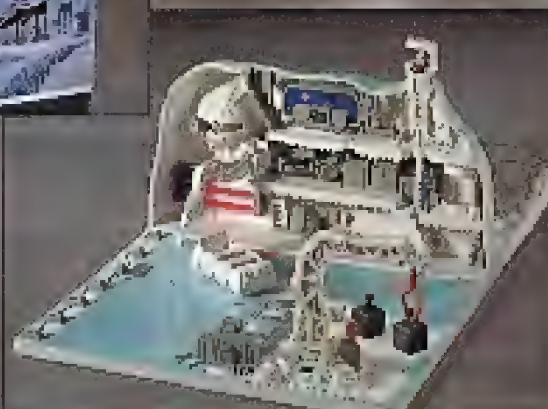
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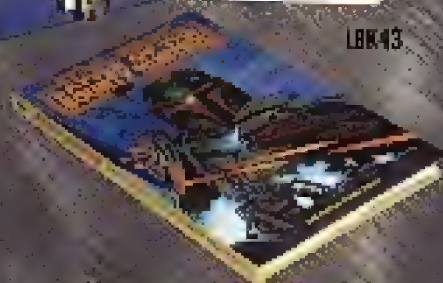
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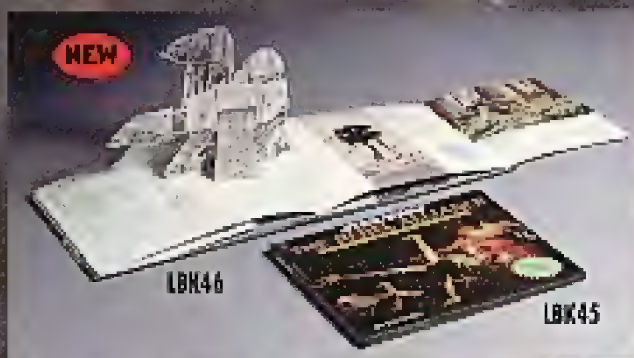
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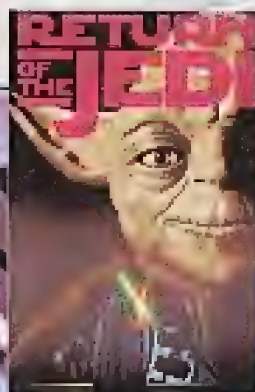
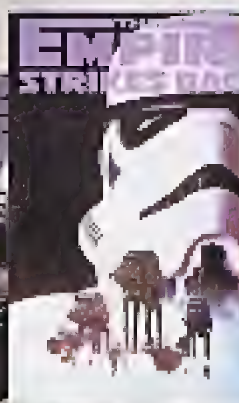
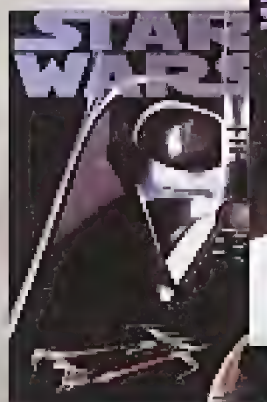
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LBK46

LBK45





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LT8

LTS20



LT9

LTS21

STAR WARS VIDEO COVER TIES

FEATURING THE ART OF THE TRILOGY VIDEO RELEASE!

LT7 DARTH VADER
LT8 STORMTROOPER
LT9 YODA

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100% COTTON.
AVAILABLE IN M, L, XL.

LTS19 DARTH VADER
LTS20 STORMTROOPER
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LCAP 2



FRONT

LCAP 3



BACK

STAR WARS EMBROIDERED CAPS

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LCAP2 DARTH VADER
"NEVER UNDERESTIMATE
THE DARK SIDE"

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LT7



LTS19



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LTIN1



LTIN2



LTIN3

TIN SIGNS!

Size 15" x 24"

LTIN1 STAR WARS

LTIN2 THE EMPIRE STRIKES BACK

LTIN3 RETURN OF THE JEDI

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FAN CLUB EXCLUSIVE!



Obi-Wan Kenobi Print

THIS BEAUTIFUL PORTRAIT BY ACCLAIMED ARTIST DAVE DORMAN FEATURES JEDI KNIGHT, Obi-Wan Kenobi REGALLY POSED ON THE PLANET OF Tatooine, under twin suns. THE FIRST IN A NEW SERIES OF PORTRAIT PAINTINGS, THIS IS LIMITED TO A PRINT RUN OF 1,500, AND IS SIGNED AND NUMBERED BY THE ARTIST. PRINTED ON QUALITY ARCHIVAL PAPER WITH LIGHT-FAST INKS. COMES WITH MATTING AND FRAMING RECOMMENDATIONS. SURE TO BECOME A COLLECTOR'S ITEM.

Size: 16" x 20".

LP39 Price: \$45.00



BOBA FETT 15TH ANNIVERSARY MYLAR POSTER

TO CELEBRATE THE 15TH ANNIVERSARY OF THE EMPIRE STRIKES BACK, THE STAR WARS FAN CLUB HAS PRODUCED EXCLUSIVELY FOR ITS MEMBERS THIS BEAUTIFUL 27" x 41" GOLD MYLAR (WITH 4 ADDITIONAL COLORS) POSTER FEATURING EVERYBODY'S FAVORITE BOUNTY HUNTER, BOBA FETT.

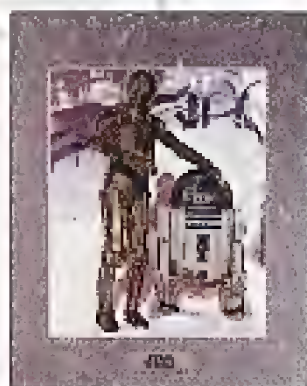
QUANTITIES ARE VERY LIMITED.

LP38 Price: \$95.00

VISA OR MASTERCARD 1-800-TRUE-FAN

STAR WARS TRILOGY CHROMART

- LAP1 SPACE BATTLE
 - LAP2 BLACK AND GOLD DARTH VADER
 - LAP3 ESCAPE FROM HOTH
 - LAP4 DARTH VADER
 - LAP5 IMPERIAL AT-AT ATTACK ON HOTH
 - LAP6 R2-D2 AND C-3PO
 - LAP7 B-WING FIGHT SCENE
 - LAP8 BOUNTY HUNTERS
 - LAP9 STAR DESTROYER ATTACKS
 - LAP10 STAR WARS ONE SHEET
 - LAP11 THE EMPIRE STRIKES BACK ONE SHEET
 - LAP12 RETURN OF THE JEDI ONE SHEET
- Size: 11" x 14"
Price, each: \$12.00



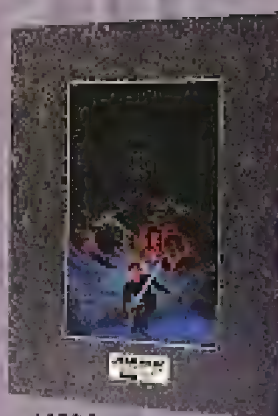
LAP6



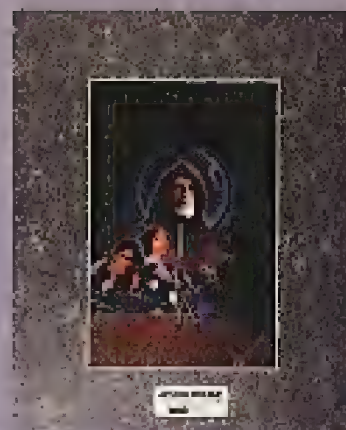
LAP1



LAP7



LAP14



LAP13



LAP15

INTERNATIONAL VIDEO BOX COVER LIMITED EDITION CHROMART

JOHN ALVIN'S TERRIFIC INTERNATIONAL STAR WARS VIDEO BOX COVER ART IS FINALLY AVAILABLE IN AMERICA WITH THESE THREE NEW CHROMART PRINTS. STRICTLY LIMITED TO AN EDITION OF 10,000. MATTED SIZE IS 11"x14".

- LAP13
- LAP14
- LAP15

STAR WARS: A NEW HOPE
THE EMPIRE STRIKES BACK
RETURN OF THE JEDI
Price, each: \$13.00



STAR WARS BLUEPRINT COLLECTION

11"x14"
LBP1 Price:
\$15.00



LAP8



LAP4



LAP2



LAP10



LAP11



LAP12

NEW



JAWAHEAD

LAP16

NEW SHADOWS OF THE EMPIRE CHROMART

NOW YOU CAN PUT SHADOWS OF THE EMPIRE ON YOUR WALL. THESE NEW CHROMIUM PRINTS FROM ZANARY SHOW DEEW STRUZAN'S ART FROM THE SHADOWS NOVEL, AND THE OMINOUS FULL-FACE PRINCE XIZOR FROM THE SHADOWS "ART OF" BOOK. A SMALLER RUN THAN USUAL ON THESE PRINTS, WITH ONLY 4,500 MADE.

LAP16

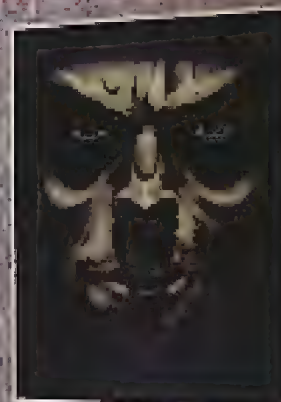
SHADOWS COVER

LAP17

PRINCE XIZOR

Price, each: \$13.00

NEW



PRINCE XIZOR

LAP17



INDIANA JONES FEDORA

AVAILABLE AGAIN, THIS HIGH QUALITY FELT CONSTRUCTION HAT IS AN AUTHENTIC REPRODUCTION OF THE HEAD GEAR MADE FAMOUS BY HARRISON FORD.

L588S: SMALL

L588L: LARGE

L588M: MEDIUM

L588X: XL

Price: \$36.00



GET INSIDE INFORMATION!

JOIN THE STAR WARS FAN CLUB TODAY!

FOR ONLY \$12.95 A YEAR, YOU CAN KEEP UP TO DATE WITH THE LATEST LUCASFILM PROJECTS. FROM *Indiana Jones* TO THE NEW *Star Wars* FILMS, THE *Star Wars* FAN CLUB IS THE OFFICIAL SOURCE OF NEWS. EACH QUARTERLY ISSUE FEATURES FULL-COLOR PHOTOS, EXCLUSIVE INTERVIEWS AND ARTICLES AS WELL AS ALL THE LATEST LUCASFILM COLLECTIBLES! JOIN NOW AND YOU'LL RECEIVE OUR EXCLUSIVE *Star Wars* MEMBERSHIP KIT, PLUS 4 QUARTERLY ISSUES OF THE *Star Wars* INSIDER MAGAZINE.

ONE-YEAR MEMBERSHIP

LFC1 Price: \$12.95/U.S., \$15.00/CAN., \$24.95/FOREIGN

BACK ISSUES!

CATCH UP ON LUCASFILM NEWS WITH FAN CLUB BACK ISSUES. COMPLETE YOUR COLLECTION TODAY!

Price, each: \$3.95

Fan Club Magazine back issues

LB11

ANTHONY DANIELS, *Star Wars*

LB12

WILLOW

LB13

MARK HAMILL, VAL KILMER

LB14

WARWICK DAVIS, RON HOWARD

LB15

JOANNE WHALLEY

LB16

GEORGE LUCAS

LB19

SEAN CONNERY

LB110

VILLAINS OF INDY III

LB111

IRVIN KERSHNER, "EMPIRE 10TH"

LB112

MANTAC MANSION

LB113

STUNTS OF INDIANA JONES

LB115

YOUNG INDY CHRONICLES

LB116

SEAN PATRICK FLAHERTY

LB122

TIE FIGHTER

LB123

STAR WARS INSIDER PREMIERE ISSUE

LB125

JAMES EARL JONES, ANTHONY DANIELS

LB126

INTERVIEW WITH GEORGE LUCAS

LB127

TATTOOINE REVISITED

LB128

PETER MAYHEW/CHEWBACCA

LB129

STEVE PERRY/SHADOWS OF THE EMPIRE

LB130

BOBA FETT/SPECIAL EDITION COVER

VISA OR MASTERCARD 1-800-TRUE-FAN





REBEL FIGHTER PEN

THE SPACE PEN
THAT CAN GO
ANYWHERE IN
THE UNIVERSE.

LPEN1 Price:
\$15.00

LPEN1



STAR WARS: THE TOYS POSTCARD BOOK

STAR WARS: BEHIND-THE-SCENES POSTCARD BOOK

THESE TWO, STURDY PLASTIC-BOUND POST-
CARD BOOKS OFFER THIRTY GREAT POST-
CARDS EACH. THE TOYS BOOK CONTAINS
IMAGES FROM STEVE SANDSWEET'S "FROM
CONCEPT TO SCREEN TO COLLECTIBLE", AND
THE BEHIND-THE-SCENES BOOK CONTAINS
RALPH MCQUARRIE PAINTINGS AND PROP
AND MODEL PHOTOS.

LBN39

The Toys

LBN40

BEHIND-THE-SCENES

Price, each: \$12.95



LBN39-40

STAR WARS KEY CHAINS AND PINS

THE FORCE WILL BE WITH YOU WHEN YOU WALK
AROUND WITH THESE BEAUTIFUL CLOISONNE PINS AND
KEY CHAINS. PERFECT FOR STAR WARS FANS IN ANY
GALAXY. PRICED AS MARKED.

LPN1

IMPERIAL EMBLEM

Price: \$6.00

LPN2

REBEL ALLIANCE LOGO (SMALL GOLD)

Price: \$4.00

LPN13

NEW REPUBLIC KEY CHAIN

LPN15

DARTH VADER KEY CHAIN

LPN16

MILLENNIUM FALCON KEY CHAIN

LPN27

YODA KEY CHAIN

Price, each: \$5.00

LPN29

LARGE REBEL ALLIANCE LOGO

Price: \$8.00



DELUXE DARTH VADER COLLECTIBLE MASK

FROM DON POST PARTY PROFESSIONALS COMES THE
DEFINITIVE STAR WARS WEARABLE ART. EXACTING IN
EVERY DETAIL, MODELLED FROM THE ORIGINAL IN THE
LUCASFILM ARCHIVES. THIS COLLECTORS HELMET IS
CONSTRUCTED OF FIBERGLASS AND FULLY LINED,
ALLOWING IT TO BE WEARABLE. EACH MASK IS NUM-
BERED AND MADE TO ORDER IN THEIR HOLLYWOOD
STUDIO.

L26K

Price: \$1,100.00

VISA OR MASTERCARD 1-800-TRUE-FAN



AUDIO BOOKS

JEDI ACADEMY TRILOGY

LAC2 JEDI SEARCH
LAC3 DARK APPRENTICE
LAC10 CHAMPIONS OF THE FORCE
PERFORMED BY ANTHONY HEALD
PRICE, EACH: \$16.99

SINGLE AUDIO TAPE PACKAGES

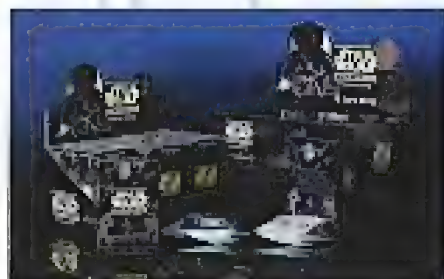
LAC1 THE COURTSHIP OF PRINCESS LEIA
PERFORMED BY ANTHONY HEALD
LAC4 HEIR TO THE EMPIRE
PERFORMED BY DENIS LAWSON
LAC5 DARK FORCE RISING
PERFORMED BY ANTHONY DANIELS
LAC6 THE LAST COMMAND
PERFORMED BY ANTHONY DANIELS
LAC7 THE TRUCE AT BAKURA
PERFORMED BY ANTHONY HEALD
LAC11 THE CRYSTAL STAR
PERFORMED BY ANTHONY HEALD
LAC13 AMBUSH AT CORELLIA
PERFORMED BY ANTHONY HEALD
LAC15 ASSAULT AT SELONIA
PERFORMED BY ANTHONY HEALD
LAC16 CHILDREN OF THE JEDI
PERFORMED BY ANTHONY HEALD
PRICE, EACH: \$16.99
LAC18 STAR WARS: WE DON'T DO WEDDINGS
THE BAND'S TALE
DIGITAL AUDIO DRAMATIZATION
PRICE: \$12.00

STAR WARS CUSTOMIZABLE CARD GAME

DECIPHER'S WILDLY POPULAR LIMITED EDITION BLACK BORDERED CARDS ARE NOW AVAILABLE IN BULK, WITH RETAIL DISPLAY BOXES! YOU WILL NOT FIND LOWER PRICES ON THESE BLACK BORDERED CARDS. ORDER A BUNCH AND SAVE. LIMITED QUANTITIES AVAILABLE.

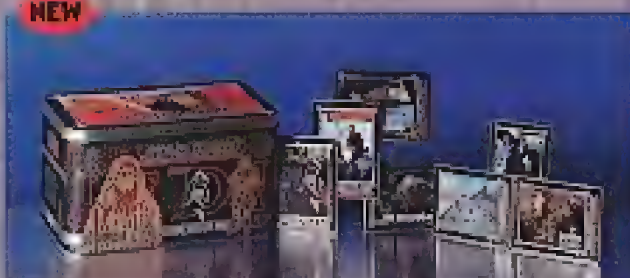
BOX OF 36 BOOSTER PACKS
LTC6C PRICE: \$73.95

BOX OF 12 GAMES
LTC6D PRICE: \$76.95



COLLECTIBLE TRADING CARDS

NEW



METAL RETURN OF THE JEDI CARD SET AND COLLECTOR'S TIN

THE THIRD IN A SERIES OF METAL COLLECTOR'S CARDS FROM CUL. TWENTY NEW CARDS FEATURING RETURN OF THE JEDI.

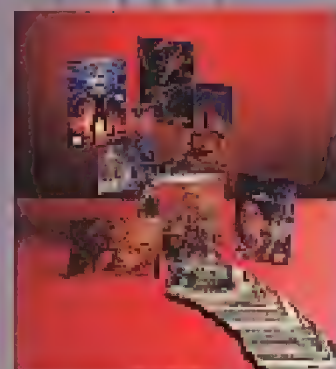
LTC30 PRICE: \$65.00



STAR WARS: DARK EMPIRE EMBOSSED METAL COLLECTOR CARDS

THIS SET OF 6 METALLIC CARDS HAS BEEN PRODUCED TO THE MOST EXACTING STANDARDS AND FEATURES THE ART OF DAVE DORMAN. COMES IN A HANDSOME METAL COLLECTOR'S CASE.

LTC15 PRICE, EACH: \$15.99



STAR WARS GALAXY SERIES III DELUXE TRADING CARDS

THIS BASIC 90 CARD SET FEATURES SOME OF THE MOST STUNNING STAR WARS ART EVER SEEN! COMES WITH PLASTIC CASE FOR HOLDING CARDS. NO SPECIAL OR FOIL CARDS INCLUDED.

LTC29 PRICE: \$21.00



RETURN OF THE JEDI WideVision TRADING CARDS LTC28

RETURN OF THE JEDI WIDEVISION TRADING CARDS

BASIC SET OF 144 CARDS, NO SPECIAL OR BONUS CARDS INCLUDED.

LTC28 PRICE: \$38.00



THE EMPIRE STRIKES BACK WideVision TRADING CARDS LTC9

THE EMPIRE STRIKES BACK WIDEVISION TRADING CARDS

BASIC SET OF 144 CARDS, NO SPECIAL OR BONUS CARDS INCLUDED.

LTC9 PRICE: \$39.95

STAR WARS GALAXY SERIES III DELUXE TRADING CARDS



LTS30



LTS31



LTS32



LTS34



LTS36



LSS5



LTS5



LTS1



LTS13

CENTER FOR THE ARTS AT YERBA BUENA GARDENS

EXCLUSIVE JAMA TRADER WAREHOUSE FIND! COMMEMORATIVE T-SHIRTS AND SWEATSHIRTS FROM THE 1995 SAN FRANCISCO ART OF STAR WARS EXHIBIT. BEAUTIFUL FULL-COLOR PRINT AVAILABLE ON BLACK OR WHITE SHIRTS. LIMITED QUANTITY AVAILABLE.

BLACK TEE

LTS37A ADULT

LTS37B YOUTH

WHITE TEE

LTS36A ADULT

LTS36B YOUTH

PRICE, EACH \$16.00

BLACK SWEAT

LSS5A ADULT

LSS5B YOUTH

WHITE SWEAT

LSS4A ADULT

LSS4B YOUTH

PRICE, EACH \$31.00

LTS32M, L, X

LTS33M, L, X

LTS34M, L, X

HAN & CHWITE

(NOT SHOWN)

R2-D2 & C-3PO

LUKE & C-3PO

PRICE, EACH \$16.00

CLASSIC STAR WARS SHIRTS

It's 1977 ALL OVER AGAIN WITH THESE GREAT IRON ON T-SHIRT DESIGNS AVAILABLE FOR THE FIRST TIME IN YEARS. FIVE CLASSIC STYLES.

LTS30M, L, X

LTS31M, L, X

HEDDERAND

DARTH VADER

SWEATSHIRT

SIZES: L & XL

LTS35

DARTH VADER

(BLACK SWEATSHIRT)

PRICE: \$19.95



LTS10



LTS11



LTS12



LTS22



LTS16



LTS23



LTS17



LTS24



LTS25



LTS26

STAR WARS T-SHIRTS!

AVAILABLE IN M, L, XL 100% COTTON

- LTS24 REBEL ALLIANCE
- LTS25 CREATURES AND ALIENS
- LTS26 GALACTIC EMPIRE

PRICE, EACH: \$14.00

- LTS17 EVIL VILLAINS OF THE EMPIRE
- PRICE: \$16.00

STIPPLE SHIRTS - 100% COTTON

SIZES, M, L, XL

- LTS22 C-3PO
- LTS23 STORMTROOPER
- LTS10 BOBA FETT
- LTS11 PRINCESS LEIA
- LTS12 CHEWBACCA
- LTS13 LORD DARTH VADER (PHOTO OPPOSITE PAGE)
- LTS18 YODA

PRICE, EACH: \$15.00

LTS1 ONLY L AND XL

JHMAS

(PHOTO OPPOSITE PAGE)

PRICE: \$16.00

VISA OR MASTERCARD 1-800-TRUE-FAN



STAR WARS TRILOGY MOVIE POSTERS

L20A *STAR WARS*
 L20B *THE EMPIRE STRIKES BACK*
 L20C *RETURN OF THE JEDI*
 Size: 24" x 36"
 Price, each: \$9.00

STAR WARS SPACESHIPS POSTER

Size: 24" X 36"
 LP18 Price: \$7.00

NEW DAYE DORMAN ART POSTER

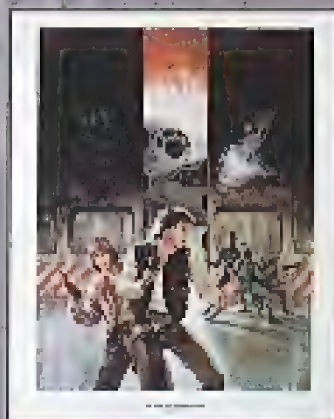
A Limited Edition of 1,500, signed and numbered, museum grade archival paper

STAR WARS: THE SMUGGLER'S MOON
 Size: 19" X 24"
 LP31 Price: \$45.00

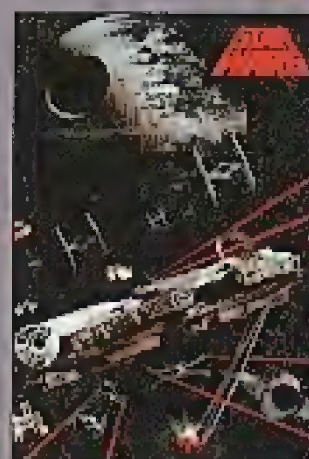
STAR WARS HANG UPS

Make your Star Wars world bigger and better with one of these hang ups decorations. These 28" X 40" denure nylon flags come in two designs and are ready to hang outside or in your room! Also comes with hanging pole and string.

LFG1 *DARTH VADER*
 LFG2 *X-WING*
 Price, each: \$16.99



LP31



LP18



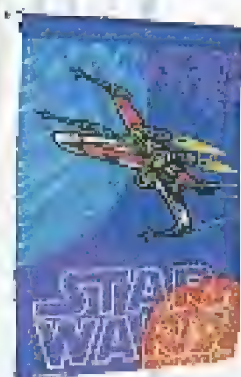
L20A



L20B



L20C



LFG2

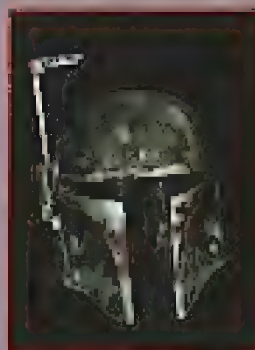


LFG1

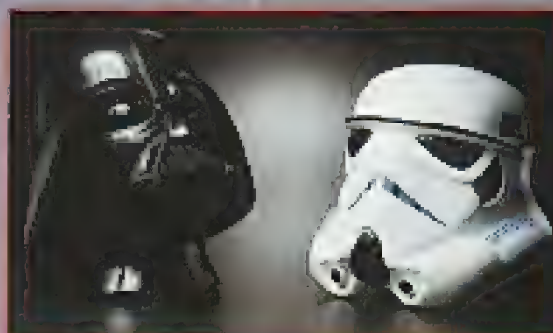
VISA OR MASTERCARD 1-800-TRUE-FAN



L26L



L26H



L26A

L26B

STAR WARS MASKS

EMPEROR'S ROYAL GUARD HELMET

The newest helmet in Don Post's collector line is molded in crimson plastic with a smoked visor. Responsible for the protection of Emperor Palpatine, the Royal Guards are an elite corps. With this sleek helmet, you can join them!

L26L Price: \$70.00

THESE FANTASTIC REPLICAS FROM THE STAR WARS SAGA CAN BE PROUDLY DISPLAYED AT HOME OR WORN AT THE NEXT GALACTIC PARTY!

L26A *DARTH VADER* (PLASTIC)

Price: \$58.00

L26B *STORMTROOPER* (PLASTIC)

L26H *Boba Fett* (PLASTIC)

Price, each: \$72.00



LPM6

LMS6

NEW 1997 CALENDARS

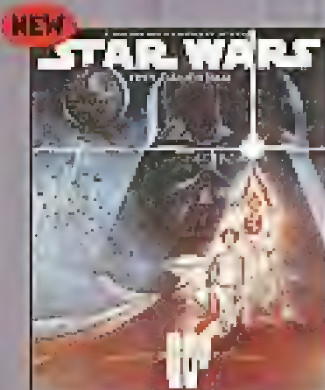


LPM17

TWO MORE WAYS TO TRACK TIME WITH *Star Wars*! NEW 1997 ART OF *Star Wars* CALENDAR FEATURES McQUARRIE PRODUCTION PAINTINGS. THE ART OF *Star Wars* DATEBOOK HAS THE SPECTACULAR SKETCHES, PAINTINGS, AND MODELS THAT BROUGHT THE TRILOGY TO LIFE.

ART OF *STAR WARS* CALENDAR
LPM17 PRICE: \$12.95

ART OF *STAR WARS* DATEBOOK
LPM18 PRICE: \$13.95

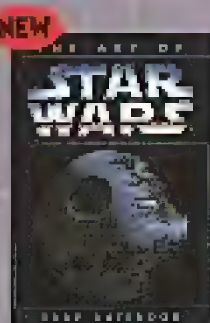


LPM15

1997 20TH ANNIVERSARY COLLECTORS EDITION CALENDAR

BEAUTIFUL NEW CALENDAR WITH DIFFERENT FOREIGN OR DOMESTIC MOVIE POSTER ART REPRESENTING EACH MONTH OF THE YEAR.

LPM15 PRICE: \$11.99



LPM18



LPM16

1997 VEHICLE CALENDAR

A HIGHLY GRAPHIC CALENDAR INCORPORATING RALPH McQUARRIE PRODUCTION PAINTINGS, VEHICLE BLUEPRINTS AND MODEL PHOTOS FOR EVERY MONTH OF THE YEAR. INCLUDES A FOLD-OUT BLUEPRINT POSTER.

LPM16 PRICE: \$12.95

STAR WARS TRILOGY MOVIE CARDS

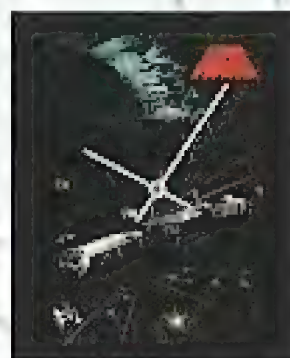
EIGHT 11" x 14" IMAGES

LPM6 PRICE: \$12.00

STAR WARS TRILOGY POSTCARDS

SET OF FOURTEEN

LMS6 PRICE: \$9.50



L109

STAR WARS FULL-COLOR CLOCK

THIS CLOCK USES THE BEST ELECTRONIC QUARTZ CRYSTAL, AND HAS A LIFETIME WARRANTY.

L109 PRICE: \$34.00

VISA OR MASTERCARD 1-800-TRUE-FAN

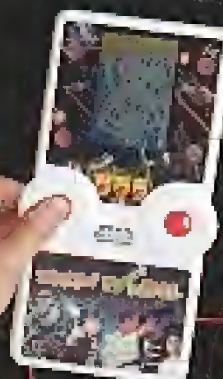


STAR WARS SHAKIN' PINBALL

THIS UNIQUE, HANDHELD PINBALL GAME IS A SURE WINNER WITH EVERYONE! PUSH THE FLIPPERS, PLAY THE BALL OFF THE BUMPERS, AND YOU'LL FEEL THE GAME SHAKE RIGHT IN YOUR HANDS! IT'S A REAL STAR WARS PINBALL MACHINE IN THE PALM OF YOUR HAND! FEATURES INCLUDE TWO DIFFERENT PINBALL GAMES TO CHOOSE FROM, MULTI-LEVEL PLAY, SOUND ON/OFF CONTROL, AND AN EXTRA

LARGE LCD SCREEN. AGES 5 AND UP. USES TWO AA BATTERIES.

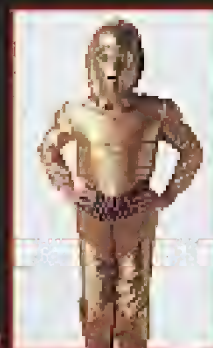
LG1 Price: \$19.95



LG1



LC055



STAR WARS COSTUMES

DELUXE COSTUMES

UNLESS OTHERWISE INDICATED

SIZES ARE: S, M, L

LC051 VADER (KIDS)

LC052 C-3PO (KIDS)

LC053 CHEWBACCA (KIDS)

NEW PRICE Price, EACH: 30.00

LC053 LEIA (KIDS)

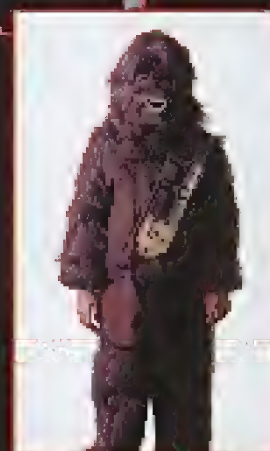
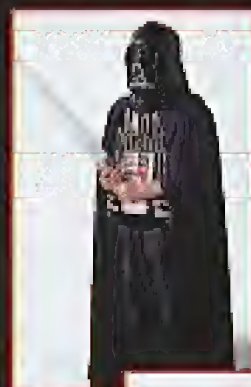
Price: 26.95

STAR WARS LIGHTSABER

LC055

LIGHTSABER

Price: \$7.00



STAR WARS

LIFE-SIZE STAND-UPS

EACH OF THESE LIFE-SIZE CARDBOARD STAND-UPS ARE APPROXIMATELY 5 1/2 FEET TALL.

LSU1-10

- LSU1 C-3PO
- LSU2 LUKE SKYWALKER
- LSU3 STORMTROOPER
- LSU4 HAN SOLO
- LSU5 PRINCESS LEIA
- LSU6 R2-D2
- LSU7 DARTH VADER
- LSU8 YODA
- LSU9 CHEWBACCA
- LSU10 BOBA FETT
- LSU11 HAN SOLO IN CARBONITE
- LSU12 DARTH VADER WITH LIGHTSABER
- LSU13 JAWA
- LSU14 IMPERIAL ROYAL GUARD

Price, EACH: \$35.00



VISA OR MASTERCARD 1-800-TRUE-FAN



DARTH VADER/THX WATCH

THIS BEAUTIFUL NEW WATCH, FEATURING THE FACE OF DARTH VADER AND THE THX LOGO HAS A CLASSIC DESIGN. FEATURING A BLACK GENUINE LEATHER BAND, THIS WATCH IS PRODUCED BY LUCASFILM'S THX DIVISION AND IS A HARD TO FIND COLLECTIBLE! QUANTITIES ARE LIMITED.

LW2

Price: \$51.95

STAR WARS HOLOGRAM WATCHES

SHOW YOUR SUPPORT OF STAR WARS BY WEARING ONE OF THESE HOLOGRAM WATCHES.

LYW

Yoda

LH10

DARTH VADER

LHW1

X-WING FIGHTER

LHW2

BOBA FETT

Price, each: \$35.00

STAR WARS TIES

THESE TIES ARE THE PERFECT ACCESSORY FOR ALL TRUE FANS. EACH TIE IS MADE OF POLYESTER UNLESS OTHERWISE INDICATED.



LT1

CHARACTERS

LT2

TRENCH SCENE

LT3

STAR WARS

ORIGINAL ILLUSTRATION

LT4

STAR WARS

POSTER

Price, each: \$14.00

THREE NEW EXQUISITE SILK TIE DESIGNS FROM RALPH MARLIN.

LT10

SILK VEHICLE

LT11

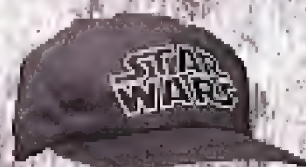
SILK DARTH

VADER PATTERN

LT5

DARTH VADER

Price, each: \$25.00



STAR WARS HAT

AN ADJUSTABLE, ONE-SIZE-FITS-ALL DURABLE BLACK HAT WITH INDIVIDUALLY EMBROIDERED LOGO.

LCAP1

Price:

\$16.00

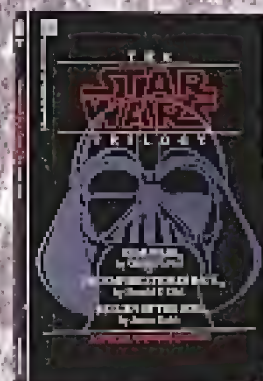


SILK DARTH VADER PATTERN BOXERS

LBOX3S: SMALL
LBOX3M: MEDIUM
LBOX3L: LARGE
LBOX3X: XL

Price: \$23.00

FOR YOUR STAR WARS LIBRARY!



THE STAR WARS TRILOGY

LBK20

Price: \$10.00



THE HAN SOLO ADVENTURES

LBK21

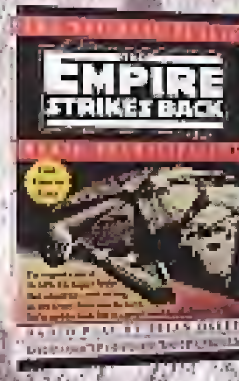
Price: \$10.00



STAR WARS: THE NATIONAL PUBLIC RADIO DRAMATIZATION

LBK19

Price: \$11.00



THE EMPIRE STRIKES BACK: THE NATIONAL PUBLIC RADIO DRAMATIZATION

LBK26

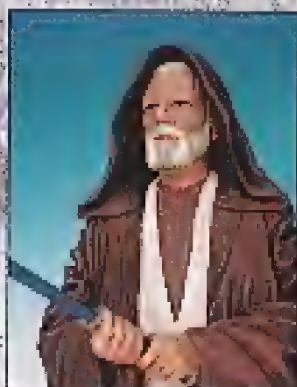
Price: \$11.00

VISA OR MASTERCARD 1-800-TRUE-FAN





L164G



L164H

LUKE AND BEN PRE-PAINTED MODEL FIGURE KITS

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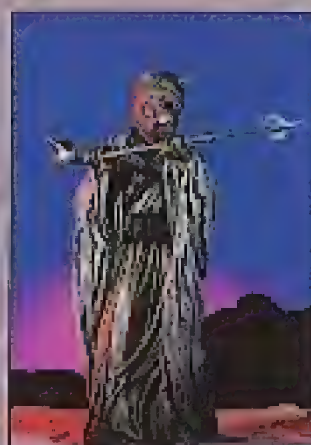
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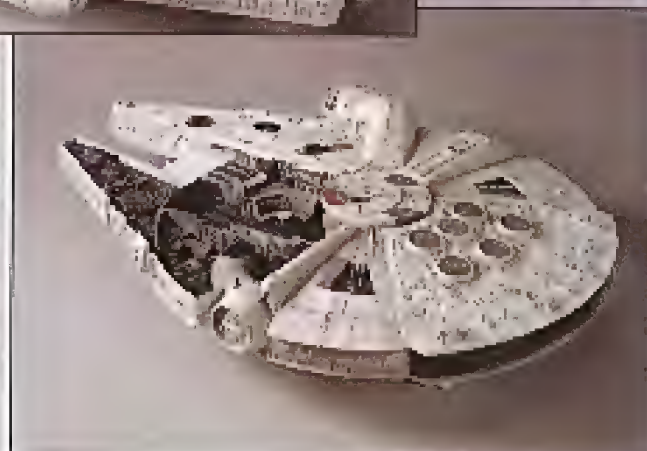
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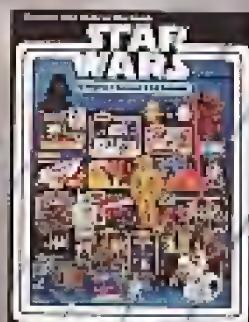
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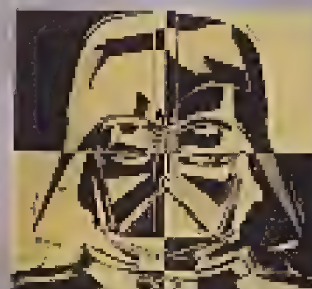


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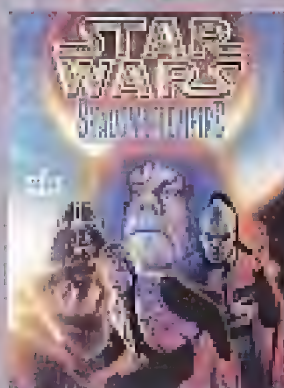
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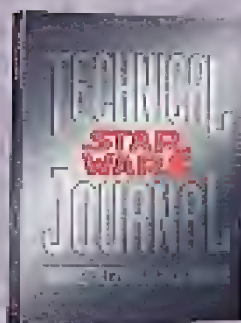
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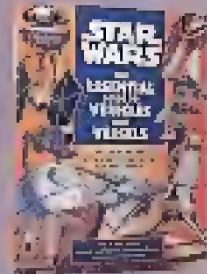
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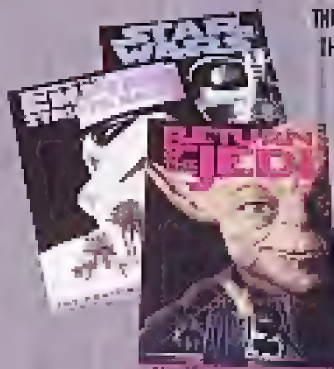
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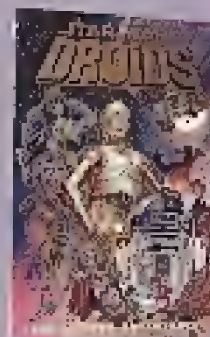
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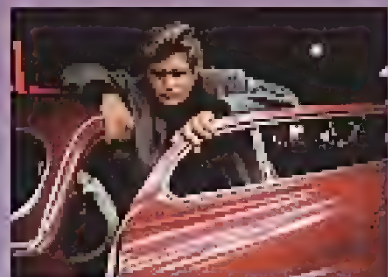
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Mackenzie Phillips



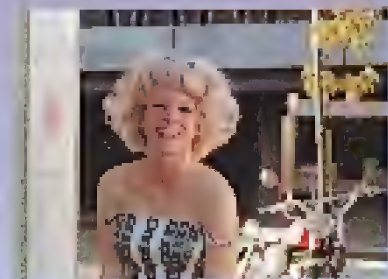
Wolfman Jack



Bo Hopkins



Harrison Ford



Kathleen Quinlan

Candy Clark (Debbie) — The only cast member nominated for an Academy Award for a performance in *American Graffiti* (she lost best supporting actress to Tatum O'Neal). She had a handful of standout, if bizarre roles, to follow. She appeared with David Bowie in *The Man Who Fell to Earth* ('76), *Citizen's Band* ('77), *When You Comin' Back, Red Ryder* ('79), *More American Graffiti* ('79), *Blue Thunder* ('83), *Amierville 3D* ('83) and the classic Christopher Walken-Sean Penn drama *At Close Range* ('86). Lately she has been in direct-to-video movies, such as *Cool As Ice* ('91).

Mackenzie Phillips (Carol) — Made her professional debut in *American Graffiti* at age 12. The daughter of John Phillips of The Mamas and the Papas, she grew up on television, playing the gawky daughter on *One Day at a Time*. Phillips also appeared in the 1979 A.G. sequel. She battled well-publicized personal problems for years, but recently launched a TV comeback, guest starring on *NYPD Blue* as a paralyzed crime victim; she also played Dylan's drug counselor on *Beverly Hills, 90210*.

Wolfman Jack — His sudden death last year stunned the nation, and he was a well-known celebrity. At the time of his death, he was the host of a weekly syndicated radio show, and had appeared on numerous TV shows.

Bo Hopkins (Joe) — Has been steadily working for 25 years. He was also in the A.G. sequel. Hopkins made *The Getaway* ('72), *Midnight Express* ('78), *The Runny Hunter* ('79), *Romeo Is Bleeding* ('92) and *The Ballad of Little Joe* ('93). He was also a guest on *Dynasty* from 1980-81.

Harrison Ford (Bob Falfa) — Is the biggest American movie star today. His 1993-94 earnings were estimated at \$44 million by *Forbes* magazine, and he was voted Star of the Century by a national theater owners group. Besides the *Star Wars* and *Indiana Jones* trilogies, he has starred as Tom Clancy's spy hero Jack Ryan in two films, as well as hits including *Blade Runner* ('82), *Witness* ('85, nominated for an Oscar), *Working Girl* ('88), *Premature Innocent* ('90) and *The Fugitive* ('93). He is currently in production on *The Devil's Own* co-starring Brad Pitt, as well as contemplating another Indy feature.

Kathleen Quinlan (Peg) — Was Laurie's best friend, who later starred in many dramas. They include *Airport '77*, *I Never Promised You a Rose Garden* ('77), *Sunday Lovers* ('80), *Clara's Heart* ('88), *The Doors* ('91) and was nominated for an Oscar for *Apollo 13* ('95).

Suzanne Somers (Blonde in T-Bird) — After her first professional role she rocketed to superstardom in the mid-70s on *Three's Company* as the funny Chrissy. She made a string of TV films and features, and today is best known as the spokesperson for infomercial exercise equipment, like the Thighmaster. 🍷

Continued From Pg. 19

songs. But Lucas pressed on, believing that a movie filled with classic pop music would be the key to transporting audiences back to a summer night in 1962.

Lucas finally convinced Universal to finance *American Graffiti* but it was under the studio's own terms. They gave him a tiny budget, and persuaded Lucas to collaborate with an established producer. This turned out to be his old friend, Francis Ford Coppola, who was coming off the success of *The Godfather* and added clout to the production. With a budget of about \$750,000, filming started June 26, 1972, in San Rafael, Calif. It was to be a 29-day schedule, and all-night shoots. The classic cars that are so key to the film came from car collectors all over the state, who were paid \$25 a night to be in the movie.

An extensive casting call found some of the brightest future stars ever assembled. The cast and crew had no time for delays, but there were many. The most troublesome one came almost immediately, when downtown San Rafael store owners complained that the parade of vehicles and bright movie lights were disrupting their nightly business. Shooting was forced to move to nearby Petaluma.

The cast turned out to be a Who's Who of rising stars, with most having stellar careers over the next two decades. The list is an incredible one: Ron Howard, Richard Dreyfuss, Harrison Ford, Cindy Williams, Mackenzie Phillips, Suzanne Somers, Charles Martin Smith, Candy Clark, Wolfman Jack, Bo Hopkins and Kathleen Quinlan. Howard was 18 at the time, and known as a child star from the *Andy Griffith Show*. It was both Dreyfuss' and Ford's first major big screen moments. Phillips was only 12 years old, and child labor laws forced a producer to be her full-time chaperone.

The film is noted for its technical achievements, too. Haskell Wexler, a friend from Lucas' film school days, acted as visual consultant. Now a celebrated cinematographer—winner of two Oscars and nominated for three more—he provided Lucas with the neon, light-soaked look the director wanted. Wexler helped bring the cars to life. He hid small lights inside them to illuminate the faces of the actors. Cameramen laid on the ground for shots, and were nearly run over. One even fell out of a camera car.

American Graffiti opened August 1, 1973, to long lines and outstanding success. It became Hollywood's biggest hit and best investment ever; one account says that for every dollar Universal invested, it made back \$50. The film, made for under \$1 million, racked up \$117 million in tickets





Cruisin the night away...



A rare photo of George Lucas directing his first blockbuster.

worldwide (and that was before home video was figured in). It turned the 28-year-old Lucas into a star and a millionaire, and gave him the freedom to pursue his dream: to make *Star Wars*.

MULTI-LAYERS AND THEMES

The film is deeply personal to Lucas, and reflects the life he had growing up in small town California in the 1950s. Ten years before making *Graffiti* Lucas was nearly killed in a terrible car crash. This would be just one true-life facet to make it onto film. The movie has four male leads, and all four are aspects of Lucas' own personality. Lucas hired his screenwriter friends Gloria Katz and Willard Huyck to flesh out the characters and situations he created, all drawn from his days cruising 10th Street in Modesto. Curt (Drey-

fuss) was the intellectual dreamer, the guy who wanted to get out of his one-horse town. Steve (Howard) was the stand-up, straight arrow, the son who would stay in the same place forever. John Milner (Le Mat) was the hot-rodding rebel, the bad-ass guy with the coolest set of wheels. Terry the Toad (Smith), was the geek who thinks he's James Dean.

The scenario is a simple one: a late summer night as four friends stare down their futures. Their years together are ending tonight whether they realize it or not, and their innocence, just like classic rock 'n' roll, is over. The buddies are all about to embark on a journey and make a quest. Lucas will see these very themes repeated in seven more films: the *Star Wars* and *Indiana Jones* trilogies, as well as *Willow*. The *American Graffiti* characters are leaving their old selves behind, just as Lucas

did when he left Modesto to become a filmmaker, just as Luke Skywalker left Tatooine to become a Jedi Knight.

Like *Star Wars*, the mythic qualities of the screenplay are not lost on audiences. "The blonde in the T-bird symbolizes what is beyond the horizon," says Dr. Paul J. Mineo, professor of communication at the University of Connecticut. "Lucas is obviously in touch with mythic themes. I think the mystery woman is an archetype for a goddess figure, what with the white car, that's obvious. She is comparable to Bridget, the goddess who inspires poets, who is one of the forms of the White Goddess. She represents inspiration and adventure."

"In *American Graffiti*, Curt carries the hero theme. Called from his quiet village, the hero must venture beyond his comfortable community. It's a move every person has to make. Everyone has to go on. It is so common in mythology. Curt has to go beyond the limits of traditions, to gain independence because the process of maturing means going beyond it. He must answer this call to adventure, and leave the jerkwater California town."

As the story moves from sunset to sunrise against a backdrop of disc jockey Wolfman Jack, Top 10 tunes and classic autos, the story becomes a universal one about life change. The characters are all entering a new era, the time of Kennedy and the New Frontier, Vietnam and a teen culture that will spend their nights smoking pot, not cruising Main Street. For movie audiences of the 1970s, they too had lived through these seminal events, and so they embraced the movie. The wise Lucas knew that capturing these images, and the music, would touch a nerve. A former student of anthropology, this was his semi-autobiographical tale of his own teenage years.

THE MANY "FIRSTS"

The groundbreaking achievements of *American Graffiti* make up a laundry list of innovations in popular American film. Up until that time, it was not common to have a soundtrack filled with more than one or two songs. But *Graffiti* was designed, scripted and edited around certain classic pieces of rock 'n' roll history. Today, it is nearly unheard of to not have a soundtrack album tied into a movie. Contemporary filmmakers use music to set the mood just like Lucas did in 1973. What would Quentin Tarantino's *Pulp Fiction* or Martin Scorsese's *Casino* be like without the blanket of pop music that dominates the soundtrack?

Lucas also managed to tell his tale with a non-linear story, following each character for a few minutes and then jumping to another





story. Watch any multiple-plot-line-realistic TV drama today, from *NYPD Blue* to *Melrose Place*, and you can see this technique in action. *Graffiti* mastered this storytelling trick so seamlessly. The movie was shot in sequence, at night, just as the story is told onscreen. As the night wears on and the characters become more ragged, so do the actors. By the time sunrise really did approach, the film was complete. Finally, Lucas and company had made an exhaustive casting search. Not new by Hollywood standards, what they tried was video auditions, new at the time, so the director could personally review each candidate.

The film also helped inspire a new generation of filmmakers, and the effects are common as on MTV: the Smashing Pumpkins' "1979" video is filtered and reconstituted *Graffiti*. Contemporary film directors also salute *Graffiti*. "I think I can really credit George Lucas for inspiring me to become a filmmaker," says John Singleton, the acclaimed newcomer who made *Boyz n the Hood* in 1993. "Unlike all the other films that came along in the fifties and sixties about what it meant being young and what it meant to come of age, it had a little more depth to it. All these different stories, and there are 20, told a whole spectrum of what it meant to be in America and trying to find yourself. I tried to do that in *Boyz n the Hood*. There's a scene where every Sunday all the young black kids in the area get together. They drive their cars up Crenshaw Boulevard, their lowriders and different funny cars. It's much like in *Graffiti*."

Some members of the cast look back at



In *Graffiti*, classic cars were part of the supporting cast.

cowboy hat instead, which became his signature costume prop in the film. It cemented a long-lasting relationship between the two. "I don't use any particular method," Ford says. "I'm from the 'Let's Pretend' school of acting."

A PART OF FILM HISTORY

Under the National Film Preservation Act, the Librarian of Congress names 25 films that "have enduring cultural, historical or aesthetic significance," according to Librarian James H. Billington. But 1995 was the first year that the list has not included a single best-picture Oscar winner. Billington stated that "the films we choose are not necessarily the 'best' American films ever made nor the most famous." The lone '60s entry is *To Kill a Mockingbird*; the '70s has *American Graffiti*, *The Conversation* and *To Fly*. So far, 175 movies have been chosen. The first list, unveiled in September 1989, contained all full-length films, most of them easy and popular choices, such as *Casablanca*, *Citizen Kane*, *Gone With the Wind*, and of course *Graffiti*'s space-war offspring *Star Wars*.

American Graffiti has now, in essence, been certified by the American government as a classic, but for the movie-going public it's already been one for years. 🍷

Kevin Fitzpatrick is a New York City writer and world traveller. He has profiled Steve Perry and Joe Johnston for the *Insider*. All A.G. photos courtesy of Universal Pictures

AMERICAN GRAFFITI OPENED AUGUST 1, 1973, TO LONG LINES AND OUTSTANDING SUCCESS. IT BECAME HOLLYWOOD'S BIGGEST HIT AND BEST INVESTMENT EVER: ONE ACCOUNT SAYS THAT FOR EVERY DOLLAR UNIVERSAL INVESTED, IT MADE BACK \$50.

their time with Lucas, and see the director breaking rules, or letting them do what they want, which was inspirational in itself. "He was an independent filmmaker with a non-traditional approach to the process," Ron Howard has said. Harrison Ford was originally scripted to have a crewcut, to distinguish himself from the other male leads. He persuaded Lucas to let him wear a white



HEAD HUNTER: AN INTERVIEW WITH JEREMY BULLOCH

by James Swallow

exclusive interview

Forever hidden behind a battlesuit of Mandalorian armor lies the face of a stone killer, a bounty hunter of steely nerves and cold heart: Boba Fett. His name is enough to strike terror in the hearts of bail jumpers across the galaxy, for he is the most feared skip tracer in all the Empire. And behind Fett's mask lies...Well, behind it lies a well-mannered and friendly English actor with a career

The setting of his character, however, was best established in his scenes on Bespin's Cloud City. Bulloch remembers his days on the carbonite chamber set well, working with the similarly masked Dave Prowse as Darth Vader. "I'd be in the suit virtually the whole day, but the helmet came off after every take because particularly there it was so hot. It would mist up, and I could hardly see through the black visor. I used to look down and

make sure I could see my feet! As long as my feet were moving, I'd keep my head up but be looking down!" He's not afraid to admit that sometimes he did slip up: "I fell over in the suit at least once!" As one of the fraternity of masked players in the *Star Wars* troupe, Jeremy is very sympathetic to his fellow actors like Anthony Daniels, Dave Prowse and Peter Mayhew. "They had a far more difficult time than I did. Their costumes were much hotter than

"I KNEW HE WAS A BOUNTY HUNTER, BUT I LOOKED AT THE MACHINERY ON MY ARMS AND THE JETPACK AND I KNEW HE HAD TO BE SOMETHING SPECIAL."

that encompasses years of film, television and theater. Jeremy Bulloch, taking time out from his role in the play *Don't Dress for Dinner* in London's West End, spoke exclusively to the *Insider* about being one of the *Star Wars* trilogy's best-known baddies.

Bulloch's first encounter with Fett was quite unassuming at the time. Called in to a casting session held while early filming on *The Empire Strikes Back* was already under way, the actor was one of several given roles as bounty hunters for the scene where Darth Vader engages their services to capture the *Millennium Falcon* and her crew. Bulloch recalls that he had "No idea at the time of what I was letting myself in for."

Despite only a relatively small amount of on-screen time in *Empire* and *Jedi*, and a bare dozen or so lines of dialogue, Boba Fett was nevertheless a character with an extremely strong presence, in a pivotal role. His capture of Han Solo forms the initial narrative drive for *Return of the Jedi* and Luke Skywalker's return to Tatooine. As well as two largely unseen guest roles in the Nelvana Studio's cartoon sequence in 1978's "Star Wars Holiday Special" (actually the first appearance of the character) and an episode of *Droids*, Fett has gained his own backstory through appearances in licensed novels and comic books. Starring roles in the stories of *Tales from Jabba's Palace*, *Tales of the Bounty Hunters*, *Dark Empire*, and in his own one-shot comic, *Bounty on Bar-Kooza*, have all been eagerly devoured by fans who want to know more about this shady figure.



Who needs friends when you look this cool? (Inset) Jeremy Bulloch.

mine, so I got off relatively easy. My whole kit was fairly light—the costume was hot, but you'd put up with it." Surely, it must have been hellish in the Arizona desert filming the Sarlacc sequence? Again, Bulloch comes out on the side of his fellows. "Peter Mayhew suffered more than anybody. Every time he took his costume off the sweat was just pouring off him. I would be warm, but not that bad—I was lucky. But Peter really had to suffer with that hairy suit. He must have lost pounds and pounds each day!"

With his extensive background in theater work, Bulloch's training to move on stage, to act and convey meaning by physical action were essential to making the faceless Fett a real character. "The one thing that I always remember, in talking with the director Irvin Kershner and George Lucas, was that this particular character is very slow in his movements, but deadly—which means underneath it all he's terribly quick, he's aware of everything going on around him." Lucas contributed some backstory to the characterization, which Bulloch drew on to enhance his performance.

"The character was explained a great deal: what sort of person he was, deadly but very methodical in movement and fast, even though you never saw him move quickly." The dangerous-looking combat gear worn by Boba Fett also helped set the tone. "The costume helped a great deal. When you were walking past, you'd know how many steps to take before you turn as Luke Skywalker fires a shot, as I'm taking the



Jeremy in action



Bulloch makes a rare unmasked appearance as an Imperial officer in *Empire*.

frozen Han Solo back to the ship. It was all exact movements." The armor's design was packed with lethal accessories and weapons units, like a range-finding mast on the helmet, a jetpack with built-in missile launcher, wrist blasters, rocket darts, extendible boot-tip blades, a flame-thrower and a cable gun. "I knew he was a bounty hunter, but I looked at the machinery on my arms and the jetpack and I knew he had to be something special." There have been hints that perhaps Fett was once a soldier in the Clone Wars, fighting with the now long-gone Mandalorian supercommandos (first glimpsed in Dark Horse comics' *Tales of the Jedi: The Sith War*). "He was probably an excellent soldier, with a very good war record, and he probably turned to bounty hunting purely for the money. He's pretty mean, but I still think he has that sense of fair play." Perhaps we'll never know his past fully. "There are a few dents in his helmet," notes Jeremy, "so he's been around and he knows what he's doing. Perhaps underneath that mask he may have a dueling scar."

While the body beneath the battlesuit was all Bulloch's, the voice of the bounty hunter was provided by an American actor in post-production. Bulloch is quite content with that state of affairs. "When I first played the character, in that scene with all the other bounty hunters, Irvin Kershner used to shout out directions for the particular sequence, and then ask me 'Have you said your lines, Boba?' because no-one could hear what I was saying under the mask. Special effects took over when the film went back to America, and for the few lines I had they got someone to dub the voice in."

He's often asked by fans if he was upset by that. "Not really. It was all done in post-production in the U.S.A., afterwards." Bulloch feels that being part of the *Star Wars* canon is reward enough. "I was thrilled to be part of the trilogy. My children had seen the first movie, I was suddenly involved, and played a part which some say has become a cult (anti) hero."

With the restoration of cut scenes from *Star Wars* to the forthcoming Special Edition, one wonders if any extra moments with Boba Fett were lost to the editor's trims in the second and third movies. Although nothing leaps to mind, Bulloch does recall that quite a bit of filming took place inside Fett's ship, *Slave I*—something else to add to the mystique of this masked man.

He was very pleased to work with both Kershner on *Empire* and *Jedi*'s director Richard Mar-

quand. "They were both totally different in their ways, but both terribly good." The latter was an old acquaintance of Bulloch's, who let him pretty much play the role as it lay. "Richard said 'Jeremy, you've played the part before, you know what it's about.' His directions were subtle, you just listened to what he was saying. He knew where the angles were, how one tilt of the head could get that bit of light glinting off the helmet."

How does he feel about the return of Fett from his sticky end in the Sarlacc pit, as written in to the original *Star Wars* comic books and novels?

"That's nice to know! After *Return of the Jedi*, when he's eaten by the Sarlacc, I said 'Well, that's that. I had great fun and it was a marvelous time.' Then suddenly you hear that he's been resurrected in cartoon form, or in the Dark Horse comics." He adds that over the years many fans of the character have sent him stories and ideas for Fett's escape from the jaws of death. "And so it goes on! I feel thrilled to bits that new stories are coming up about him." He finds the Dark Horse stories to be "superb," and with the character stepping into the limelight once more in the *Shadows of the Empire* multimedia project (and in the pages of a pop-up comic, no less), it appears that Fett will remain at large for quite a while. As for a return to the big screen with Boba in the new trilogy, Bulloch is hopeful that the bounty hunter could make some sort of a comeback in the prequels.

While perhaps not as well known in the United States, in his native Britain, Bulloch is a familiar face in films and television. The *Star Wars* movies were not his only venture into genre territory. At the tender age of 17 he played Tor the Zeron in the 1964 *Doctor Who* story "The Space Museum," and later returned to the show in 1970 to play a role in "The Time Warrior." He appeared in the classic '60s Britpop musical *Summer Holiday* with pop star Cliff Richard, and more recently he's starred alongside Kenneth Branagh in the WWII drama *Swing Kids*. Fans of the historical fantasy series *Robin of Sherwood* might recognize him as Edward of Wickham, and James Bond devotees as Q's occasional assistant Smithers in *Octopussy* and *For Your Eyes Only*, and as an unlucky seaman in *The Spy Who Loved Me*. But perhaps his least well-known role was the other character he played in *The Empire Strikes Back*—the actor explains that in the scene on Cloud City where the newly arrived Luke is shot at by stormtroopers, as Leia screams "It's a trap!" he is

the Imperial officer seen dragging her away, and later being captured by Lando Calrissian's security forces. "The actor to do that part wasn't available that day, so I filled in for him." This sequence affords fans a rare chance to see Bulloch sans body armor.

Fett's masked visage has become one of the best recognized icons of the *Star Wars* saga, and consequently that red-and-green helmet has popped up on T-shirts, posters, pins and action figures. Bulloch is philosophical about having his "face" on so much merchandise. "It's extraordinary," he smiles, adding that he's just recently seen the new Boba Fett figure from Kenner, and that its detail puts the original action figure in the shade. Thanks to fans and merchandisers alike, Bulloch has quite a bit of Fett-ophilia, such as a prized figurine mug of Boba's helmet. "Occasionally I have soup in it!" he jokes. "I think it's lovely, with so much merchandise coming out, because you'll have people ask you to sign something, and each time I look at something I'm saying 'I've never seen that before!'" Traveling to many different *Star Wars* conventions, Bulloch has had many opportunities to meet with fans from all walks of life. "I always felt that I played a bit of a minor character, but it's very nice because fans always say 'Oh, but you weren't minor!' I consider myself very lucky to be invited to these conventions. I always feel surprised at the reaction that I get." He admits to being somewhat amazed at the power of the *Star Wars* phenomenon, still so strong after nearly 20 years. "You meet fans who've come hundreds of miles to see you, and you feel quite honored!" Bulloch makes a point of spending a few moments with fans when asked to sign autographs, which he feels is the least he can do given their generosity and support. "Once I mentioned I like tinned corned beef hash at a convention, and ever since I've been sent tins from generous fans!" As well as autographing photos and the like, Bulloch sometimes draws sketches as well. "I'm not a bad artist, and I've done some little cartoon characters of Boba Fett." He mentions that with the 20-year anniversary just around the corner, his dance card is booked with conventions in England, Scotland and the United States. "I will make the time," he says, reiterating his feelings that it's important to be friendly and accessible to the *Star Wars* fans. "You're an actor playing a part, but you want to be part of them, the fans, and be approachable." ☺





Tsuneo Sada artwork produced in association with Phil Edgerly Design

BOBA FETT: FROM OBSCURE VILLAIN TO CULTURAL ICON

by Jon Bradley Snyder

Boba Fett is, without a doubt, the most popular supporting character in science fiction history. He is a popularity phenomenon within the popularity phenomena of *Star Wars*. And he's lucrative to boot. If you wanted to measure his on-screen minutes versus licensing dollars generated so far, you would probably find Boba Fett was an investment that rivals Microsoft's initial public offering.

Why exactly is it that this character, who is (supposedly) minor, and (supposedly) evil, and who has not been seen in movie theaters for over 13 years, is still capturing the imagination of fans all over the world? In the films he was portrayed as smart, cunning and tenacious. As a bounty hunter he had a rare talent and he got the job done. During his scant minutes of screen time he was also elusive and enigmatic. Today, in the midst of the second great wave of *Star Wars* spin-off products, the powers-that-be at Lucasfilm have been careful to see that not too much is revealed about him. New novels, comics and games deliberately preserve Boba Fett's air of mystery.

It's not simply the not knowing who Boba Fett is that makes people want to know more about him. The single most interesting aspect of Boba Fett is his outfit. Much credit must be given to Joe Johnston and his design crew. Because of his costume, Boba Fett was one of the most fascinating science fiction characters, even before a line of dialogue was written for him. Like the tattooed-from-head-to-toe Illustrated Man, every aspect of Boba Fett's costume seems to beg a story. If the rocket launcher, the jet pack, the Wookiee pelts, the dented helmet and the flame thrower could all talk, what tales would they tell?

Lately, Fett has been trying to dispatch his greatest enemy: overexposure. Polarity exists within the



fan community. Opinions range from "I'm sick of that stupid bounty hunter," to "Why don't you rename your magazine the *Boba Fett Insider*?" In fact some jaded *Star Wars* hipsters have jumped Fett's ship completely, renouncing the king of *Star Wars* cool, and gravitating towards "The Cult of Bib Fortuna," or that of some other obscure *Star Wars* character. While there are still legions of dedicated Fett fans out there, the fact is that Fett's rocketing popularity is now threatening his coolness quotient in the eyes of many old school *Star Wars* aficionados.

Before it all gets out of hand, the *Star Wars Insider* decided to take a long hard look at the fictional entity that Tom Veitch has so affectionately referred to as "The Fett-Meister." Some of the most creative minds in the *Star Wars* universe were gracious enough to offer us their opinions on Boba Fett. We hope you enjoy reading it as much as we enjoyed putting it together.

Dave Dorman

Artist

Of all the characters in the *Star Wars* films, the one character that leaves you wanting more is Boba Fett. I find him interesting because he was important to the plot for the second and third films, yet remained elusive and mysterious because of the lack of background information on him.

I always thought it would have been a great plot twist if it were revealed that the bounty hunter was actually a woman with whom Han Solo had been involved. It would have added a texture and intricacy to Solo's background, and a nice little surprise in the story.

Artistically, I find the design of Boba Fett's costume





intriguing. It provides a great contrast to the costuming of the main characters, which remained black and white or neutral earth tones. Here is an individual that wears a variety of colors, and has a richness of detail in his costume. The addition of curious emblems and insignia on the armor also adds an air of mystery to Boba Fett, and fills the viewer with the urge to learn more about the bounty hunter.

For me, the inventiveness of the costume combined with the enigmatic nature of the character always adds an interesting and fun perspective to the artwork.

Jeremy Bulloch Actor

Having been an actor for all these years, Boba Fett was just another job to do. For the very first time I was behind a mask. What's extraordinary is that I played Shakespeare's *Hamlet* when I was 19, but I've gotten more recognition by putting a mask on than I ever did from doing that. Which made me wonder; perhaps the best thing you can do is walk around with a mask because you get more recognition by being hidden. With all the really hard work you do with Shakespeare plays, and comedy plays, people say "Oh yes I saw you in that. It was wonderful, but you were terrific as Boba Fett." They say this im-

PEOPLE ASK ME:
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COMICS.

—Jeremy Bulloch

mediately, even people you wouldn't think would be interested in *Star Wars*.

People ask me "Were you upset that you ended up in the Sarlacc pit in *Return of the Jedi*?", and I say, well of course I was. I've had

a theory over the years that he's still in there, and of course he has his jetpack so he can get out like they have done in the comics. But instead he thinks, "It's not too bad down here," and he's decided to open a night club. So with Mrs. Fett, or his girlfriend, he's opened a public sauna, a hotel, and a very nice night



club and he's earning quite a lot of money. He could fly out of the Sarlacc pit if he'd like, but he's actually having quite a nice life, thank you.

Steve Sansweet

Author/Collector

I somehow missed the infamous *Star Wars Holiday Special*, so I was first introduced to Boba as a mail-away Kenner premium. I loved the design of his armor, his missile-firing backpack (rendered useless by product-safety fears) and his unusual ship, the *Slave I*. Even cooler was the 12-inch Boba Fett doll, uh, large action figure, with such add-ons as Wookiee pelts. This was some mean dude, and the copy from Kenner said he was going to be a major character in *The Empire Strikes Back*. So I went to the theater and waited. I can remember that my only disappointment with the film—and a minor one it was—was the fact that Mr. Fett was one of the most minor of characters. Still, he was the ice king, the Colonel of cool. It's the mystery that surrounds him that makes him capable of being just about anything we want him to be.

Steve Perry

Author

"Who Was that Masked Man?"

The Scarlet Pimpernel, Zorro, the Lone Ranger, Ghost Rider, the Shadow, the Spirit, Catwoman, Batman—the list is long and these but a few on it. These are the masked heroes, or anti-heroes, and they have always had a high place in our mythologies. These are the men (and sometimes women) of mystery. These are the enigmas, skulkers in the dark, anonymous doers of deeds, righters of wrongs; the here-be-dragons and don't-tread-on-me kind of folks. Really good...or really bad....

What Makes Them So Appealing?

Could be a lot of reasons, but a big one is that those masks give us lots of room for our own dreams. Shoot, it might be anybody under there, you can't see his face, after all, so it could be anybody—even you. Maybe you could be a dashing character, admired, respected, lusted after, going your own way and living by your own codes. Possessor of a secret identity that allows you to kick butt and take names and devil grab



the stragglers! And if you get tired of it, you can shuck the suit, pull on a T-shirt and jeans and toodle on down to the local cantina to have a brew without anybody being the wiser.

It Does Have a Certain Appeal.

There are many masks in *Star Wars*, from the stormtroopers to Imperial guards, to, of course, the masque o' masques himself: Darth Vader. The Dark Lord of the Sith has quite a few admirers of his own. He is tough, powerful, dangerous. It is easy to see why he would have legions of fans.

But Why Boba Fett?

He's a minor character who gets eaten by a toothed hole in the desert early in *Return of the Jedi*. A bounty hunter who says little, does little—he didn't capture Han Solo, after all,

Vader gave Han to him—and yet Fett is so well-regarded that writers in the *Star Wars* universe have brought him back from the belly of the beast (in the books and stories, at least) and fans can't seem to get enough of him. He's been given a past and a future and life beyond what he's earned on his own.

Maybe it is because Boba Fett is, in his way, even more mysterious than Vader. We know so little about him he becomes a *tabula rasa*, a mostly empty canvas upon which we can paint pretty much whatever we wish. He's a generic anti-hero we can plug ourselves into and go hang out in Jabba's palace drinking the Hutt's hooch and listening to the band as events of galactic importance unfold.

There Are Worse Places to Be.

I've been asked (more than a few times) why there isn't more Boba Fett in the novel *Shadows of the Empire*. He's on the back cover, for chrissake, why don't we get to see him in action? Well, that's simple: he's so popular that even before the folks involved with the *Shadows* project sat down at Skywalker Ranch to carve it into portions, the folks at Dark Horse had already jumped up and laid claim to the bounty hunter, much like your older brother when he yells "Shotgun!" and grabs the front win-



dow seat. Like Yoda, calling "Mine! Mine!" Dark Horse snatched Fett away from the rest of us before we could blink.

I didn't really mind—I had Vader, Xizor, the Emperor, as well as Luke, Leia, Chewy and Lando, plus some new characters I got to contribute. So Fett stars in the comics and I think that's where he shines the best. He does, after all, look cool in his T-visor. A man of mystery behind that helmet, shoot, he could be anybody.

Maybe even you...?

Anthony Daniels

Actor

What I like about Boba Fett is that he doesn't interrupt me when I'm speaking. Anyway, a man with a tin head can't be all bad!

Tom Veitch

Author

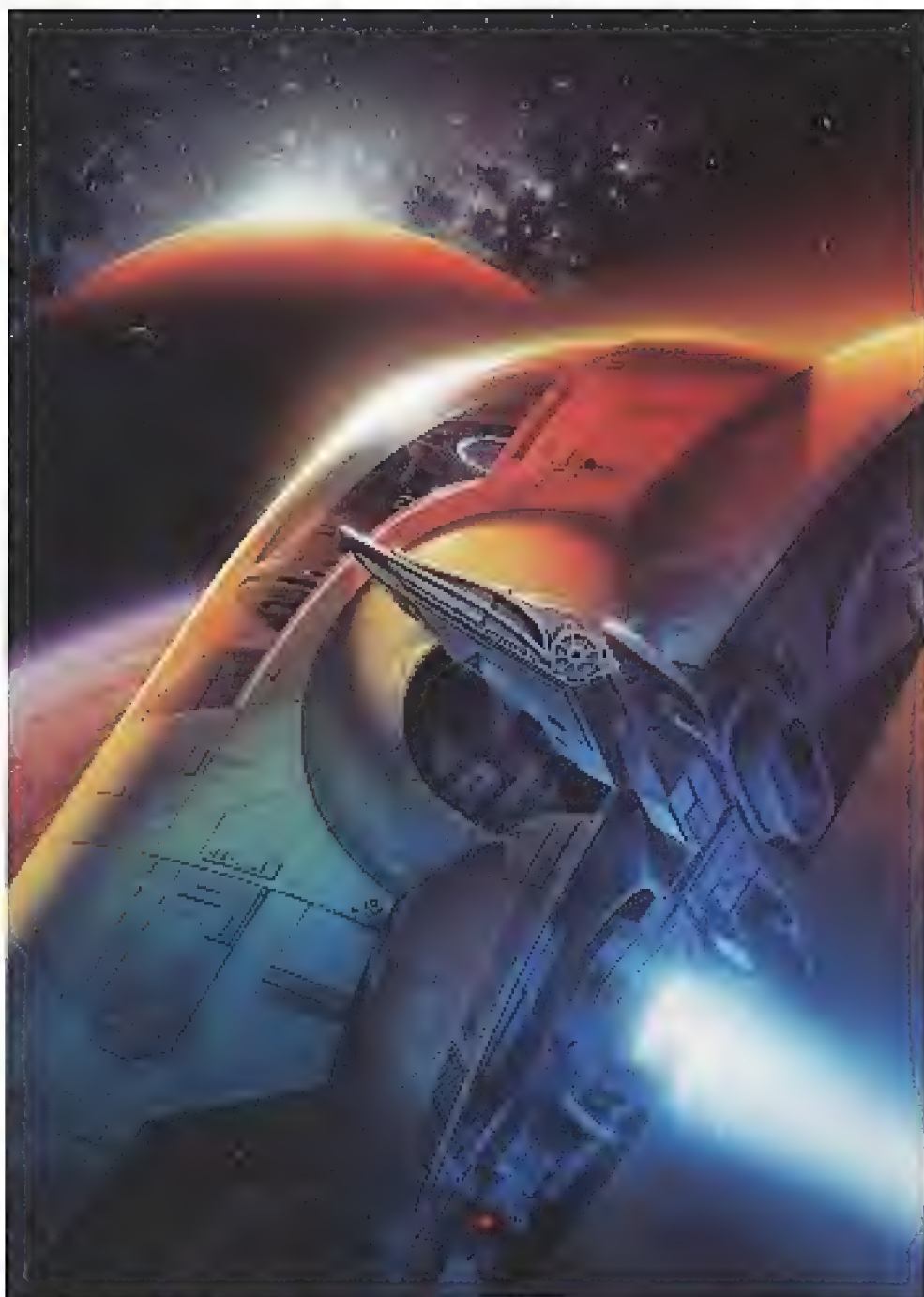
RETURN OF THE FETT-MASTER

When we started work on *Dark Empire* in 1988, we knew we could bring back the Emperor, but nobody said anything to us about Boba Fett.

As I worked on the plot I researched fan feelings in Bennington, Vermont, where the *Star Wars* Roleplaying Game was all the rage. Out of those heated discussions, one theme predominated: Bring back Boba Fett.

Encouragement also came from another direction—the artist Cam Kennedy was the world's number one Boba Fett fan. Kennedy's gear-laden warriors, which he began drawing for British comics in the early 1980s, were blood brothers to the Fett. Cam loved the image of a man draped in weapons, ammo belts, leather pouches and lots of mysterious metal junk.

So we put Fett into the script. And Lucasfilm never said no. The bit about the Sarlacc finding Fett "indigestible" was a joke, sort of. We left the explanation for how he actually escaped to the imagination of fandom. (Later Michael Horne constructed a possible scenario for West End's *Dark Empire Sourcebook*.)



Armor / by Taurus Sando

BOBA FETT IN PRIME TIME

In case you missed it, Boba Fett got his first sitcom sub-plot on NBC's *News Radio* on the last Sunday in April. *News Radio*, a smart comedy starring Phil Hartman and Dave Foley, is no stranger to *Star Wars* references (see "Star News: Seen and Heard" issue #29), but this time they really outdid themselves. In episode #219, entitled "Presence," Joey (Joe Rogan) gives Dave (Dave Foley) and Lisa (Maura Tierney) a new Kenner Boba Fett figure with a micro-camera hidden in its head, to help them cheat at a poker game. When they sit down to play, one of the other poker players says "What the hell is that?" "It's Boba Fett, the intergalactic bounty hunter who tracked Han Solo to the cloud city, of huh...Bespin," says Dave, his voice trailing off as he realizes he's totally exposed himself as a science fiction nerd. Boba Fett is only seen and mentioned a couple more times on the show, but it's still a momentous occasion. With this episode, Fett is now a certifiable pop culture phenomenon, and television is just slightly less of a vast cultural wasteland. The end credits of the show read "Boba Fett courtesy of J.T. Hunt". Look for this *News Radio* to summer re-runs.



C-3PO / by Kenner





Then, when the comics were published, fan reaction rolled in, and the audience was clearly divided. Some of the most vehement opinions were voiced on the *Edonnet Star Wars* BBS, where I was a guest for about six months or so, arguing *Star Wars* minutiae.

Opinion seemed to run about 60-40 against Fett's return. I voiced four main arguments why Boba Fett had to live, and I'll give them to you now:

1. We saw Fett fall into the Sarlacc in *ROTJ*, but we never saw him die. The second law of action serials is "If you don't see them die, they are not dead." (Lest we forget, the roots of *Star Wars* are in the Saturday morning serials that Lucas used to watch as a kid.)

2. Too often writers of licensed properties come up with surrogate villains who are only pale copies of the originals. I wanted, wherever possible, to use the adrenaline-charged originals. (I also wanted to use a Vader costume, with somebody new inside it, but they said no to that. But beloved Fett was a go.)

3. Fett disappeared in the films leaving a mystery behind him. Who was he? Where did he come from? Why was he so feared? Where did he get that cool armor? In storytelling you just don't throw away a good mysterious character before his time.

4. Last but not least, I wanted to see Cam Kennedy and Dave Dorman do Boba Fett. That's been my main pleasure in writing comics—seeing how great artists interpret great characters. And these two guys really delivered the goods.

TO THOSE OF YOU
WHO THINK BOBA
FETT SHOULD HAVE
STAYED IN THE
BELLY OF THE
BEAST. I CAN ONLY
REPLY, LONG LIVE
FETT!

—Tom Veitch



Filming Fett in Yuma, Arizona for *Jedi*.

To those of you who think Boba Fett should have stayed in the belly of the beast, I can only reply, LONG LIVE FETT!

Kathy Tyers

Author

In *Return of the Jedi*, Boba Fett's silent nod across Jabba's throne room chills me. It's a fangs-bared salute. Another predator brought down the prey he was chasing, then bullied Jabba into accepting terms—and Fett doesn't like it either. He'll be watching Boushh, but for the moment, he acknowledges the catch.

Kevin J. Anderson

Author

Boba Fett is the closest thing to a superhero in the *Star Wars* universe, though he always seems to be portrayed in a bad light. Bounty Hunters in general have gotten a bad rap, but Fett is a man of strong character and a rigid adherence to his personal code of honor.

He does not lightly agree to take on a bounty assignment. But once he does he devotes his utmost to the task. Though a man of few words, Boba Fett is smart, resourceful, persistent and always manages to have a trick or two up his sleeve. Perhaps because he has to view the world through a very narrow and rigidly defined slit in his Mandalorian armor, Fett doesn't get easily distracted by irrelevant details.

Han Solo, on the other hand, is the worst sort of bounty, someone Fett would be glad to remove. Not only is Solo a smuggler and a drug runner (hauling glitterstim spice for the gangster Jabba the Hutt), he is unreliable (drops his cargo at the first sign of an Imperial Cruiser), arrogant (sits in a popular cantina when he knows full well there's a price on his head), underhanded (shoots from under the table), a braggart (please don't tell us about that Kessel Run one more time!) and a turncoat (leaves the Imperial academy, breaks the law by being a smuggler, then joins the Rebel Alliance). From Boba Fett's perspective, Solo must be quite a despicable human being! Any reports to the contrary must simply be New Republic propaganda.

Irvin Kershner

Director

It's just a name. He was not important in *Empire*, which I did. And he was not a character I had to deal with. So anything I'd say about him would be secondhand.

Boba Fett seems to be memorable. The name is a good one. George has a way with names. I don't know where he gets them. It was a fun character.

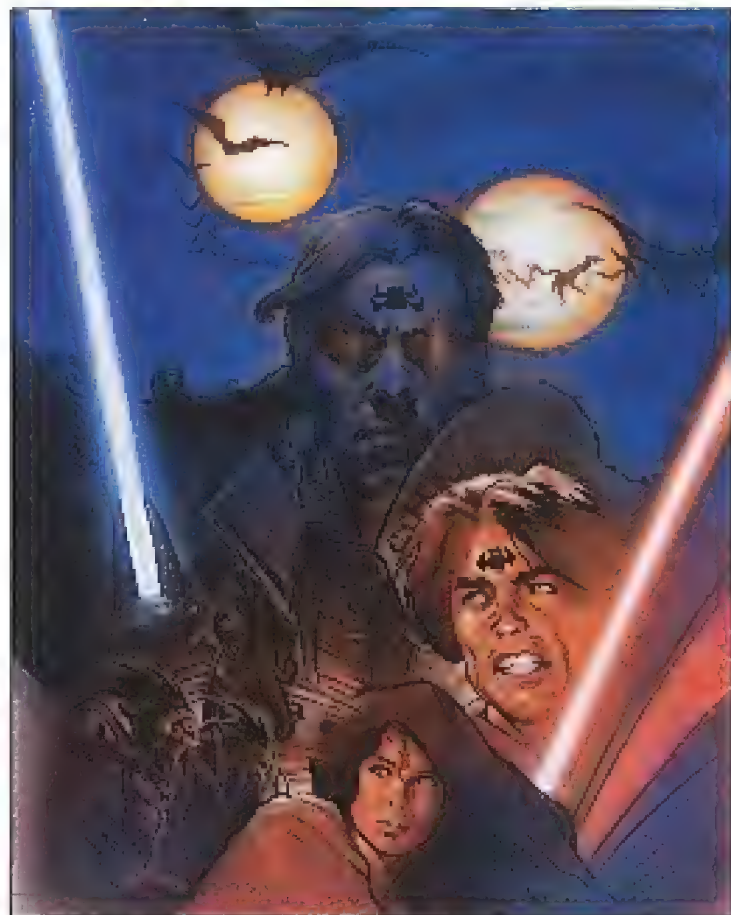
The concept is important. We made him look like he had been through hell. He's not really a character however. Boba Fett is a frightening dramatic element to create tension which puts Han Solo in danger. The concept worked dramatically. The idea of a bounty hunter means someone who will never give up. Also, a bounty hunter has lots of experience. When you think of a bounty hunter you don't think of someone starting out in the business. That's why we made him look like he had been through hell. I guess the look was okay 'cause certainly the dolls have sold. 🍌





STRAIGHT FROM THE HORSE'S MOUTH

by Bob Cooper



A new cover for the trade paperback of *The Sith War*.

Taking a left turn at Coruscant and heading off in a bit of a different direction, this column will focus on the making of comic books from the point of view of an editor, rather than the writers and artists profiled here in past columns. And because I'm more familiar with the day-to-day trials of my own little Dark Horse comic book empire, I'll be coming to the topic from a slightly biased viewpoint at that.

There's a common misconception that comic book editors do nothing but schmooze on the phone with writers and artists, occasionally giving their ears a break while they proofread a few comics for spelling, punctuation and grammatical mistakes. Not so! The truth is that editors (at least at Dark Horse) spend a lot more time acting like low-level government bureaucrats than many non-cognoscenti would guess. The volume of paper necessary to squeeze a comic book through the constrictive funnel of the creative, design and production processes is probably several orders of magnitude greater than the 32 pages that ultimately end up in a comic book. It's the editor's job to manage that paper flow in order to make sure everything is done right and on time. I compare the work of an editor to that of an engineering project manager—making sure all of the pieces of a very complex puzzle come together in

the proper order, under budget and on deadline, by a diverse crew of personnel, all with their own talents (and personalities) to bring to the project.

An editor is part mother, part slave driver, part baby-sitter, part psychologist, part secretary, part facilitator, part horse trader and always stressed. For someone like myself who is a champion procrastinator of the first order, it's somehow fitting that I would have, at any given time, 20 to 30 other peoples' deadlines to worry about, as well as my own. Throw in the added kicker that at Dark Horse right now we don't have the luxury of employing an editor in chief, managing editor, or assistant editors, and I end up in a situation where I'm not only responsible for overseeing our current line of *Star Wars* comics, developing our future *Star Wars* projects, involved in the day-to-day grind of actually editing a substantial chunk of those *Star Wars* comics, as well as an odd *Predator* and *Alien* comic, and a few creator-owned projects as well, but I'm also going to be found quite frequently standing over our photocopy machine cursing its antiquity as I try to make copies of recently received art. To give you an idea of the barrage of problems AND opportunities an editor (in this case, me) confronts on a daily basis, check out this recent day-in-the-life:

Monday, March 18, 1996

9:00 A.M. Arrived at work. Turned a SyQuest disk containing the color separation for the *Heartbreakers* #3 cover back into production after it mysteriously showed up on my desk again (I could have sworn I turned it in last Friday!).

9:05 A.M. Read the morning memos and e-mail, including one from our MIS director, Dale LaFountain, explaining that our leaner Macintosh server software won't allow us to keep our server volumes mounted on our Mac desktops today, so I dragged them into the trash as suggested...

9:15 A.M. Reviewed the latest batch of pencilled pages from Cam Kennedy for *Star Wars: Boba Fett—When the Fat Lady Sings*. They look fantastic, of course! Cam's sense of storytelling is excellent, so I don't worry too much about his deviating from John Wagner's script.

9:20 A.M. Called Cam in Scotland. Told him I was concerned about the schedule, but he assured me that he'd have the final art ready by our agreed-upon deadline of June 4. He recommended finding someone besides himself to do the cover, since that will save him about a week of work. I suggested Mathieu Lauffray (cover artist for *Star Wars: Heir to the Empire*), and he concurred with my choice.

9:40 A.M. Spoke with Dark Horse marketing assistant Nicole Kjos about an ad swap involving *Age of Reptiles: The Hunt*, which I'm editing, and Steve Bissette's self-published *Tyrant*. Steve





A new cover from *Classic Star Wars* coming from Dark Horse.

had suggested this idea to me several months ago, and our marketing department is finally moving on it. Unfortunately, it turns out that the first issue of *AsR* is packed so full we can't fit the *Tyrant* ad in until issue #2.

9:50 A.M. Looked up the fax number for writer Tom Veitch for editorial assistant Ian Stuck, but I didn't have one for Tom since he's moved back to Vermont. At the same time, editorial coordinator Davey Estrada popped in with a question about whether the bar code on the back cover of *Heartbreakers* #1 should read "Direct Sales" or not; I didn't know, but told him I'd check on it and get back to him...

9:55 A.M. Checked on Mathieu Lauffray's standard cover rate before calling him to offer him the cover for *Star Wars: Baba Fett—When the Fat Lady Swings*. Called Mathieu in France and offered him the cover job. He accepted, but suggested a higher cover rate than what I had offered. I told him I'd check on the budget and get back to him, in the meantime sending him reference material to get him started.

10:05 A.M. Did the balloon placements for *Star Wars: Tales of the Jedi—The Golden Age of the Sith* #0 (i.e., marking on a photocopy of the pencils exactly where each of the balloons and captions should be placed by the letterer). This takes just about an hour, but is the most enjoyable and relaxing hour I'll spend for the rest of the day.

11:05 A.M. Editor Peet Janes stops by to show me Hugh Fleming's latest cover for *Star Wars: Shadows of the Empire*. We discuss Hugh's deadlines and (heavy) workload for a bit, and Peet leaves looking far too dejected.

11:10 A.M. Made photocopies of *Star Wars: Baba Fett—When the Fat Lady Swings* and *Star Wars: Tales of the Jedi—The Golden Age of the Sith* #0 to send off to various in-house and out-of-house locations for assorted purposes. A minimum of cursing goes on.

11:15 A.M. Wrote a letter to letterer Sean Konot explaining the logistics and deadline for lettering *Star Wars: Tales of the Jedi—The Golden Age of the Sith* #0, then prepared a package for Fed Ex shipment to him.

11:40 A.M. Called writer/artist Mark Schultz to let him know that his cover sketch for the upcoming *Predator: Hot Water* #1 had been approved by the licensor, Twentieth Century Fox, as is.

11:45 A.M. Freelance writer Jan Snyder (now *Star Wars Insider* editor) called with some questions about upcoming appearances of Herk Mondo in our *Aliens* comics. I told him we have tentative plans for a series called "Mundo Death," by the same creative team of Henry Gilroy and Ronnie del Carmen, with a potential Herk Mondo collection to follow.

11:55 A.M. Reviewed the *Star Wars: Baba Fett—When the Fat Lady Swings* script, looking for potential cover scenes for cover artist Mathieu Lauffray to illustrate.

12:05 P.M. Wrote a letter to Mathieu regarding the *Star Wars: Baba Fett—When the Fat Lady Swings* cover and prepared a package for Fed Ex shipment to him.

12:10 P.M. Color separations supervisor Cara Niere stopped by to discuss an idea she's had of talking at our next editorial meeting of problems she's encountered with various art pages, and how editorial could fix them before they reached her department. I tell her I think anything that will get us to work more efficiently as a company has my complete endorsement, and I urge her to do it.

12:25 P.M. Lunch! I'm out of the office to get a breath of fresh air and recharge my battery.

1:20 P.M. Began reading Jim Baikie's *Star Wars: Exiles of the Force* proposal.

2:00 P.M. Attended a *Star Wars* planning meeting, along with creative director Randy Stradley and VP of publishing David Scroggy. The meeting lasts (of course) longer than planned. We discuss detailed plans for potential *Star Wars* series, one-shots, collections and special projects to be scheduled beyond 1997, along with potential creators we would like to work with on some of these projects. Several story ideas, including some based on the upcoming movie trilogy, are put off for further discussion with Lucy Autrey Wilson and Allan Kausch of Lucasfilm Licensing at a meeting scheduled for next month at Skywalker Ranch.

4:25 P.M. Discussed the creative status and upcoming editorial assignment on the new *Star Wars: Crimson Empire* series with editor Peet Janes. Publisher Mike Richardson and Randy Stradley will be writing this six-issue series, but the art team hasn't been finalized yet. Since the most likely potential artist is someone who Peet has worked with before, I gave him the option of editing it if he wants, and he said he'd get back to me on it.

4:35 P.M. Left a message for Allan Kausch of Lucasfilm regarding some points discussed in the *Star Wars* planning meeting earlier today.

4:40 P.M. Reviewed and approved the initial color proof for the *Age of Repulse: The Hunt* #3 cover, and turned it in to production.

4:45 P.M. Set up a meeting with editorial coordinator Davey Estrada to meet at 4:30 P.M. tomorrow afternoon to discuss maintenance and updating of the Dark Horse master publication schedules (since Davey is relatively new at this job, and I had previously spent a year in the position).

4:50 P.M. Spoke briefly with Mike Richardson regarding potential artists that he's been in contact with for *Star Wars: Crimson Empire*; Mike asked me to check on page rates, and on the feasibility of getting a certain top-rank inker involved on the project as well.

4:55 P.M. Talked with senior designer Cary Grazzini re: the format for the Burne Hogarth *Morphos the Shapechanger* project. The determination of the book dimensions has not been resolved, and I need to discuss this issue with David Scroggy first thing tomorrow morning, then get back to Cary before he sends three interior pages out for test scans—since he might be able to cajole the print shop to do the scans free of charge. If so, we might as well have them done at the proper size (this is one of those convoluted production issues that can go 'round and 'round for days or weeks, that I wish I didn't have to get involved with).

5:00 P.M. Finished reading Jim Baikie's *Star Wars: Exiles of the Force* proposal. Detailed a few comments to discuss with Jim tomorrow morning on the phone.



6:00 P.M. Filled out a budget change form for Mathieu Lauffray's requested cover rate on *Star Wars: Robo-Fell—When the Fat Lady Sings*.
 6:05 P.M. Read *Star Wars: Crimson Empire* synopsis.
 6:30 P.M. Read today's *Star Wars* fan mail—100% favorable for *Heir to the Empire* (yeah!), including one vindicating my position stated in the issue #6 letter column. The letters leave me in a relatively good mood.
 6:30 P.M. Left the office. Whew!

Whereas I'd love to be able to sit around and shoot the breeze with my writers and artists about their ideas for new projects all day, I don't have the luxury of being able to do that. I'm usually too busy putting out the latest fire that's sprung up with one of the 18 or so projects I've currently got going. And while I don't usually have time for those sorts of creative brainstorming sessions, I *certainly* don't have time for the myriad of writers and artists constantly barraging me with requests to work on *Star Wars* comics. Again, I'd love nothing better than to be able to spend my days searching for the next Cam Kennedy or Al Williamson, or reading proposals for the next *Tales of the Jedi* series featuring the descendants of Ulic Qel-Droma and Nomi Sunrider—but I can't! My first priority is always going to have to be making sure the latest issue of that *Star Wars* series I'm editing now is going to make it to your comics-store shelves on time.

Let I completely discourage any budding comic book creators, understand that Dark Horse is interested in finding new creative talents to work on our comics—and we have procedures in place to allow us to do that. Unfortunately, we don't really have the resources to nurture and develop raw talent. If you think your writing or art are already up to Dark Horse's standards, you should consider submitting material to Dark Horse's submissions editor—whose job it is to do exactly what most of Dark Horse's regular editors can't afford to: namely, review art submissions, separate the wheat from the chaff, and then direct the editors' attention to the best of the best. Approximately once a month, the submissions editor collects a notebook filled with the very best art submissions that have come to us, and passes it around for the perusal of all of the editors. In addition to this, comprehensive files of all submissions are maintained in the submissions editor's office, categorized by "pencilers," "inkers," "pencilers/inkers," "letterers," "colorists," and "painters." More than likely, if I'm stumped finding an artist through all of the normal channels (i.e., artists I've worked with before, artists who have done other work for Dark Horse, or artists currently working for other publishers), I'll spend an hour or so browsing through the submission files. That's where I found Mark G. Heike, for instance, when I was looking for a fill-in penciller on the series *Aliens vs. Predator: War* on extremely short notice. Of course, one thing Mark has going in his favor, and one of the reasons why I've kept him busy inking various *Star Wars: Tales of the Jedi* series since then, is that he consistently turns his work in *ahead of schedule*, for goodness sake! I can't overemphasize how important it is for young creators to not only do good work, but to *turn it in on time* (see above regarding editorial stress and deadlines).

If you're not sure what format to submit samples in, you can obtain a copy of Dark Horse's submissions guidelines by sending a note with a SASE enclosed, addressed to:

Submissions Editor
Dark Horse Comics
 10956 SE Main St.
 Milwaukie, OR 97222

Be sure to specify whether you're interested in writing guidelines, art guidelines, or both. And note that for all of our licensed properties (e.g., *Star Wars*, *Aliens*, *Predator*, *Tarzan*, etc.) and company-owned characters (e.g., *The Mask*, *Barb Wire*, *Ghost*), we are not currently accepting unsolicited story proposals—in other words, harsh though it sounds, it has to be a case of "don't call us, we'll call you." ☺

tion, as a "triumph of the human spirit," he also dehumanizes the Vietnamese people by comparing them to the subhuman, possibly sub-intelligent Ewoks. He asks us to look at the similarities, to verify his claims. He characterizes the fictional Ewoks and the Vietnamese people as "smaller...more primitive" than their colonial oppressors, and speaking in a "jabbering language." These are not merely his observations, but obviously his beliefs. Rather than acknowledge the validity of the Vietnamese culture and language, he describes them as primitive and jabbering. From a self-centric point of view, one might make the claim that another language is unintelligible to them, but *intrinsically*, what would make one culture or language *more primitive or jabbering*? Through his point of view, couldn't American English also be described as *jabbering* by a speaker of another language? His observations represent a manifestation of the subconscious racism which is so pervasive in our society. We have a tendency to believe in the superiority of "Western civilization," devaluing and dehumanizing all other cultures in relation to how similar or dissimilar that culture is to our own. Michie's characterizations of the Vietnamese people as *small* and *primitive* is degrading, primarily because such terms describe people of Asian descent as subhuman.

On another note, Michie's claims that the failure of the U.S./Empire in their respective conflicts was based on a lack of familiarity with the indigenous terrain of their combat zones, he cannot explain why the U.S. or the fictional Empire has had numerous military successes in terrains of all types, including those similar to that of Vietnam. Also, Michie fails to note the extensive history of colonial oppression suffered by the Vietnamese people. After 1000 years of cultural imperialism and colonization by the Chinese, the Vietnamese people fell under successive colonial powers in the modern era. Coveted for its resources by the French, Vietnam was taken from its people and prostituted for its natural resources. During World War II, unable to maintain a hold on their extended empire, the French lost Vietnam to the Japanese expansionists (who based their claim for colonization on an "Asia for the Asians" hierarchy, which of course, placed the Japanese at the top). The Vietnamese, embracing the concept of democracy and self-determination, struggled for their independence in the aftermath of World War II, only to be subject to French claims of "corruption" of Indochina. Defeated, the French left, but not before dividing the nation, and establishing a pro-French puppet government of Ho Chi Minh. The United States then entered on the basis of "containing" communism, but was possibly attempting to re-inforce the strength of the United States as a hegemony in their world order.

The success of the Ewoks in overthrowing their colonial oppressors can be based on the story conventions and mechanics, in other words closing the saga on a happy note. The success of the Vietnamese people in overthrowing their numerous colonial oppressors can be attributed to an indomitable will, and desire for self-determination—a chance to hold voice over their own situations, rather than be dictated to by an evil empire. Though the *Star Wars* saga is an engrossing story which often deals with the human spirit, it cannot compare to the human spirit exhibited by real people.

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 Alan Yin
 Santa Barbara, CA

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The background of the advertisement is a dynamic illustration. On the left, Luke Skywalker holds a glowing green lightsaber. Behind him, Chewbacca roars. In the center, Leia Organa looks up with a determined expression. On the right, Darth Vader's face looms in a menacing, close-up profile. A small X-wing fighter is visible in the upper right, and a TIE fighter is in the lower left. The overall color palette is dominated by reds, blues, and purples, creating a dramatic and intense atmosphere.

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GUILTY OF HAVING NEVER SEEN STAR WARS: THREE BRAVE SOULS ADMIT THE SHOCKING TRUTH!

by Scott Chernoff

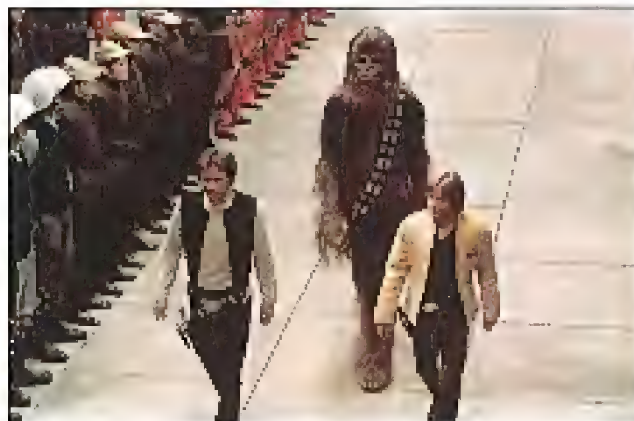
Mike Laskavy harbors a deep, dark secret. You wouldn't know it from looking at him, but this seemingly normal 36-year-old, who spends his days as an advertising sales promotions manager at *The Hollywood Reporter*, has never heard the wisdom of Yoda, taken an imaginary ride on the *Millennium Falcon* or dreamed of juggling a Wookiee. In fact, he doesn't even know what a Wookiee is. Laskavy has never seen *Star Wars*.

"I vaguely recall going to a drive-in with some friends and seeing either the third or fourth one," he says. "How many of those did they make?" (Later, Laskavy realized he was thinking of *Star Trek III: The Search for Spock*.)

"I could name some of the characters for you," he says in a desperate attempt to prove his worth. "I know Han Solo, R2-D2, Princess Leia, and Darth Vader, because of all the action figures I saw on TV all the time. I believe, and correct me if I'm wrong, that Darth Vader ended up being Han Solo's father."

Though Laskavy has so far been able to mask his deficiency from the outside world, he admits that when it does slip out, the public scorn and disbelief he encounters can be painful. "They're usually pretty incredulous," he says, "and they wonder where I've been the last 20 years. But it's okay," he confides. "I enjoy the attention."

It seems impossible. *Star Wars* swiftly became the most successful movie of all time when it was released in the United States in 1977, and has since been seen in almost every country in the world. The film spawned two sequels (so far), inspired an avalanche of popular merchan-



dise and became a phenomenon that defined a generation.

Yet there are still some members of that generation, walking among us, masquerading as ordinary citizens, maybe even teaching our children, who have failed to heed the Force. Thankfully, these people are few and far between. In fact, when the *Insider* went looking for those lost souls who still think a Hutt is what Gilligan lived in, we were thrilled yet frustrated to discover that virtually every human being who was of prime movie-going age in 1977 has seen *Star Wars*.

The three brave souls we found who were willing to speak out are honest, decent Americans, who pose no direct threat to anyone, other, some might say, than themselves. They are just like you and me—except, of course, for one crucial, frightening difference.

"My only remembrance was of that disco song," says New York City cartoonist Steve Erdman, 31, referring to Meco's hit interpretation of John Williams' *Star Wars* theme. "I remember liking disco and really loving KC & The Sunshine Band," recalls Erdman, who was 12 at the time. "And the *Star Wars* disco song, to me, was just so flat in comparison. It turned

me in the other direction.

"I also remember watching a *Good Morning America*-type show," he continues, "and that creature, that garbage-can-like character—it was like a robot—it came out and made all these noises and it couldn't even speak English. It just didn't do it for me."

But more than Meco and R2-D2, Erdman says he didn't see *Star Wars* because, "I was a little bit turned off by what was going on at the time. There were a lot of Trekkies who would come into junior high school with these technical books about the *Starship Enterprise*," he says solemnly. "I had a good friend who went from fun-loving to Trekkie overnight. And that's when the movie hit."

In addition to that personal tragedy, Erdman, who also performs in New York clubs under the name "The Human Land Dog," cites "just a complete lack of interest" in seeing the movie. Instead, he concentrated on "comedy and really sharp disco music. *Caddyshack* was a film that I saw a hundred times," he says. "I own a copy of *Caddyshack*, and as long as I can watch that weekly, I have no desire to see *Star Wars*."

Similarly, Laskavy says he missed *Star Wars* for "no big reason, other than the fact that I wasn't interested. I've never been a big science fiction fan. I'm more into comedies, period pieces and Westerns," he says, naming *A Hard Day's Night*, *The Sting*, and *Little Big Man* as his favorite movies.

At the tender age of 17, the young Laskavy saw the *Star Wars* phenomenon as "kind of faddish. It was probably a real good movie. From what I hear, it was a great film. But from all the



peripheral stuff—the toys and lunch boxes, all the ancillary stuff—it gave me a real gimmicky feeling.” Not surprisingly, he adds, “I miss a lot of big movies.”

Erdman claims he will see the Special Edition of *Star Wars* next year. “To this day,” he laments, “I go to parties and it comes up. People can’t believe it. All these guys will clamor around me and just go, ‘No way, man!’” But the Lord Dog admits that being different has become a part of his identity. “As time went on,” he boasts, “deep down, I became sort of proud.”

“I think, in retrospect, I didn’t want to see *Star Wars* just to be different,” declares Tammy Rae Carland, 31, who teaches photography and video at DePauw University in Indiana. “I was 12, and it was definitely the talk of my school. Everyone was seeing it. But I was the weird girl. I was sort of the geeky bookworm. I was more into, like, *Little House on the Prairie* and *Little Darlings* with Kristy McNichol and Tatum O’Neal.

“I really got sucked into things that were marketed to girls,” she continues. “I just remember *Star Wars* being marketed to boys, especially with all the propaganda and the toys. I knew a lot of girls who were really into it, but it seemed to be something for them to talk to the boys about.”

Like Erdman and Laskavy, Carland stresses that, “I just wasn’t interested at all. It just didn’t occur to me to go see it, which is weird because I went to see *Jaws* and I did watch a lot of horror movies at the time, like *Carrie*.” She was also a fan of another classic film, the one



Steve “The Human Lord Dog” Erdman...

that beat *Star Wars* at the Academy Awards in 1978. “I was very into *Annie Hall*,” she says. “I saw it four times. I think I fancied myself to be mature, a bit more worldly than my peers.

“I just never got caught up in the fever of it,” she adds. “Also, I was never a Saturday morning cartoon person, and I guess that was where a lot of the hype occurred.” Not only that, but, “I

didn’t even play a video game until two years ago.”

Carland is not totally unfamiliar with the trilogy. “I’ve actually seen clips in a class in college,” she says. “But I don’t even know what the plot is.” She, too, must continually shoulder the indignity of becoming a curiosity object at parties, and even among her own students. “It’s never a conversation,” she bemoans. “They just scream, ‘You’ve never seen *Star Wars*!’”

Shocking? Clearly. But our shock is compounded even more by knowing that these individuals have flagrantly chosen to pass up every opportunity to see *Star Wars* on TV or video in the 19 years since their original transgressions—including, in one case, an offer from the *Insider* itself. How are we to understand?

Of course, there remains the tiniest possibility that these people are perfectly normal human beings exercising their freedom of choice and making bold breaks from the conformity in which the rest of us are trapped. Perhaps, by not letting their minds become obsessed with hokey religions, ancient weapons and meaningless trivia, they have a clearer vision of the world—and of themselves. Maybe, just maybe, there could be life without *Star Wars*.

Yeah, and maybe I’ll sprout wings and join the circus. Life without *Star Wars*? “Lord Dog”? Are you nuts? As the man said, there’s no match for a good blaster at your side. ☺

Scott Chernoff is the senior staff writer for Back Stage West. He likes *Star Wars*, *Caddyshack*, and *Annie Hall*.



... a man who has never seen *Star Wars*.





July

AUGUST

September

The second novel of the Black Fleet Crisis trilogy, entitled *Shield of Lies*, is due from Bantam. Also, look for a re-release of the "Christmas in the Stars" previously released as a vinyl LP—coming on CD from Rhino Records, in time for Christmas.



Balance Sheet of the Firm at



ILM's special effects wizards are currently creating their magic on a number of exciting projects including: *The Lost World*, the highly anticipated sequel to *Jurassic Park* from filmmaker Steven

Spielberg, *Mars Attacks!*, the latest from director Tim Burton (*Edward Scissorhands*); *101 Dalmations*, from filmmaker John Hughes (*Home Alone*); *Men in Black*, from director Barry Sonnenfeld (*Get Shorty*); *Eraser*, starring Arnold Schwarzenegger; *Daylight*, starring Sylvester Stallone; the IMAX film, *Special Effects*; *Star Trek: First Contact*, directed by "Number One" himself, Jonathan Frakes; and *Star Wars Trilogy Special Edition*. ILM's commercial division was just awarded the Golden Clio for their work on BMW "Penguin" and have just completed work on a number of projects for clients including Snapple and Snickers.

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SKYWALKER SOUND Skywalker Sound is currently creating their audio magic on: *Sleepers*, from director Barry Levinson (*Disclosure*); *Hercules* (animated feature); *Mars Attacks!*; *The Young Indiana Jones Chronicles*; *Romeo & Juliet* starring Leonardo DiCaprio and Clare Danes; the IMAX film *Special Effects*; the new *THX* trailer; and *Star Wars Trilogy Special Edition*.



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Strange Days (AC-3)

Thunderball

Upcoming THX Digital Mastered video tapes:

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Summary


True Lies



LucasArts had another successful showing at the E3 electronics trade show this past May. Media coverage of the event included:

CNN's *Showbiz Today* - Segment May 23 featuring *Afterlife* and *Mortimer and the Riddle of the Medallion*. *Showbiz Today*'s Dennis Michael is quoted as saying that *Afterlife* "was clearly the best Game at E3."

BBC2 Fully Booked - Running segment filmed at booth at E3 on Mortimer and the Riddle of the Medallion and Jedi Knight airing on Sunday, May 26.

CBS *This Morning* - Segment on LucasArts and *Jedi Knight*. 



by Stephen J. Sansweet

SCOUTING THE GALAXY

JUST TRYING TO (ACTION) FIGURE IT ALL OUT

Just when I think that the volume of mail has peaked, it grows—for this issue by more than 20%. An increasing amount comes in pencil and block letters, a sure sign of young, first-time collectors entering the field. There are few hobbies more fun—or more challenging. Just trying to keep up with the new merchandise such as the elusive Kenner action figures (see below) is enough to keep collectors busy. Add to that the chance to make new friends who share your passion for the galaxy created by George Lucas, and all the excitement over *Shadows of the Empire*, next year's theatrical release of the *Star Wars* Special Edition, and the countdown to the 1999 opening of *Star Wars* Episode 1—well, if *Star Wars* frenzy was ever on hiatus, it's back today, with force.

Dear Scouting:

I wholeheartedly agree with you that a collection's value is in its worth to the collector. But what effect, if any, is the new line of Kenner figures having on the classic merchandise? Also, why is Kenner making it so hard to get some of the new figures (Leia and Lando specifically)? I have found myself scouring shelves in store after store, even having people in different states look for them.

Mike Marosy

Upper Marlboro, Maryland

...and my friend called me over to the shelf of this comic store, and there was a new Princess Leia—for \$60! Is Kenner frustrating us on purpose?

Karl Evangelista

Panorama City, California

What are the odds of finding the new Princess Leia figure in Wisconsin?

Damon Pape

Black River Falls, Wisconsin

I'm trying to collect the new series, but I don't have the time to go searching the galaxy for them. They've done a great job with the figures, but I don't understand why Kenner is making them so hard to get. Toys 'R' Us never has any (they're probably gone before they leave the stockroom). I should know because that's where I worked for several years.

John O'Malley

Selden, New York

...Stories of bribery and greed abound on the Internet. Most *Star Wars* fans and collectors are getting ripped off or can't afford the new figures because so many people are out to make a fast buck.

Thom Davis

Fullerton, CA

...Why ruin what should be a romp through the imagination and turn it into a journey in frustration and high

dollars, as unscrupulous dealers snatch up figures only to increase their price tags to fatten their own wallets? Where is the fun in that?

Barry Harter

Middlebourne, West Virginia

Ouch! And these were among the mildest letters.

Okay, fellow collectors, Kenner officials are crying Uncle! They concede that they seriously underestimated demand, and that they had no idea how hot their new line of *Star Wars* action figures would be. (They've consistently been at or near the top of toy best-seller lists for months).

There were two basic problems: there weren't enough different figures in the line, and there wasn't enough tooling (basically, the metal molds that stamp out the figure parts) to increase production of existing figures. Add to that the normal way a line of action figures is distributed: Kenner ships 16 to a case, with multiples of the main characters and less of the secondary ones. When the line increases, some characters have to be removed temporarily—thus the rumors that Princess Leia and then Lando Calrissian were discontinued. Not true; they'll be back, although not necessarily in exactly the same format/package as the first time. And Kenner will soon start shipping two different assortments of 16 figures each.

The best news is that Kenner officials have promised that the dry spell is ending. They are rapidly rolling out more figures (for a total of more than 30 by year-end, and lots more next year). By the time you read this, they have told me, there should be plenty of figures in the large discount chains, with supply quickly catching up to demand. Prices can and should drop, like they did when the "rare" C-3PO (delayed to deal with quality and safety issues) became abundant.

Kenner is in business to sell toys; it's not any happier than fans that there aren't enough figures to buy at retail stores. Pay \$40 to a scalper



Kenner Mini-Rigs from the mid-80's.



for a Lando that he bought for \$5 or \$6? No thanks! And I've heard too many anecdotal tales about figures disappearing before they hit the shelves of many stores selling the figures, so I hope those folks are also getting the message.

As to Mike's question about how the new line is affecting the value of the old: every indication is that more people are becoming collectors and that prices are stable to higher on the old Kenner merchandise. Kenner has gone out of its way to make sure that new products can't be passed off for old, even molding vehicle parts in different colors.

...They should make the Rebel Soldier and Luke in Ceremonial Outfit.
John O'Malley

...a new Han in Carbonite
Gabe Poland
Glrad, Pennsylvania

...a desert stormtrooper with an orange shoulder pad like on Tatooine.
Dylan Brown
La Quinta, California

...Oola or Princess Leia in her Slave Girl outfit!
Cantina Creatures!
Kyle Franklin
North Hudson, Wisconsin

A missile-firing Boba Fett.
Ryan Gard
Ann Arbor, Michigan

Keep those cards and letters coming. While the Kenner line to date has basically updated the older action figures, that is starting to change. For the first time it is producing figures of characters that weren't in the films (Prince Xizor and Dash Rendar from *Shadows of the Empire*, for example). And as the line expands, we'll start to see characters from the films who, for inexplicable reasons, were never produced. While Kenner's upcoming lineup isn't public yet, collectors have long clamored for (and some have made their own versions of) such unproduced figures as Grand Moff Tarkin, Uncle Owen and Aunt Beru, Mon Mothma, a Cantina Band Member and all the characters mentioned above by our readers. I'm confident that at least some of these will show up on toy racks in the next couple of years as Kenner salts its remake line with first-time figures.

Dear Scouting:
My cousin was given a *Star Wars* disco 45 rpm record back in 1978 or 1979. He lost it and I've been looking everywhere to try to find a replacement, but nobody has heard of it. Can you help?
Andy Horvath
Nappanee, Indiana

Put on your bell-bottoms and tie-dyed shirt, Andy. You're probably referring to "*Star Wars* Theme/Cantina Band backed with Funk" (Millennium Records: MN 604). But it's

far easier to find the entire album: (*Music Inspired by*) *Star Wars and Other Galactic Funk* by Meco Menardo (Millennium Records: MNLP 8001). With a colorful cover, it is carried by many *Star Wars* dealers, or you might look for an old-record shop in a major city or in specialty record-collector papers such as *Goldmine*. There were other disco albums with some music inspired by *Star Wars* including *Spaced Out Disco* by the Galactic Force Band (Springboard Records: SPB-4100); *Spaced Out Disco Fever* by the Wonderball Disco Orchestra (Wonderland Records: WLP-315) and *Disco Excitement* by Enoch Light & The Light Brigade (Lakeshore Music: LSM 107).

Dear Scouting:
I've found three older *Star Wars* vehicles (MLC-3, MTV-7, PDT-8) in a catalog, but I've never heard of them before. Did they appear in any of the films?
Andrew Dorman
Galivants Ferry, South Carolina

The mini-rigs you've discovered were designed by Kenner to provide additional low-priced play value for its action figures. They never appeared in the films, but have a "*Star Wars* look." Kenner likes to say that they were just out of the range of the movie cameras.

Dear Scouting:
I'm wondering if Lucasfilm plans to release patterns of the uniforms used by Rebel and Imperial officers—they are so cool. How about rank pins and insignia patches?
Orin Bostek
Eagle River, Alaska

Good idea! I know of no such current plans, but you may have inspired Lucasfilm Licensing officials reading this column. McCall's did release some patterns around the time of *Return of the Jedi*, but these were mainly for children's Halloween costumes.

Dear Scouting:
I was wondering where I could buy props from the *Star Wars* trilogy.
Mike Lunde
Waukesha, Wisconsin

George Lucas has long valued what others see as the detritus of filmmaking—the props, costumes and matte paintings that contribute to the look of the saga. Thus, authenticated *Star Wars* props are tough to find. Even large auction houses have had to take items off sale when they turn out to be bootleg or once stolen off a set. But a new Lucasfilm licensee, Icons, is about to produce a relatively reasonably-priced line of official Lucasfilm prop replicas. (See the cover of this month's *Jawa Trader*—ed.)

Dear Scouting:
There seems to be a growing market for collectible prepaid telephone calling cards. Are there any cards with a *Star Wars* theme?
Robert Coffman
Sherwood, Arkansas

While there have been *Star Wars* phone cards for years in Japan, and there's a current series in England, there haven't been any domestically. That's about to change in a big way as GTI Telecom, one of the industry's major forces, launches an extensive *Star Wars* calling-card program this year.

And finally, in the truth is stranger than fiction department, how's this for the end of a recent letter:

P.P.S. Could you send me some collectibles you got lying around, please! If you do, I'll do some meditation and prayers for you. I'll even send you what you paid for postage. Please!

Well...he did say please twice. ☺

Please send your questions and comments about collectibles to SCOUTING THE GALAXY, Dept. SWI, P.O. Box 291609, Los Angeles, CA 90029. Individual replies aren't possible because of time constraints, but we'll answer the questions of broadest interest in the column. Letters are edited for grammar, sense and length.

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